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HOW ÚRVASHI WAS WON

by KĀLIDĀSA

TRANSLATED BY

Velcheru Narayana Rao
&
David Shulman



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CSL CONVENTIONS

Sanskrit Alphabetical Order

Vowels:	<i>a ā i ī u ū r̥ l̥ e ai o au m̥ b̥</i>
Gutturals:	<i>k kh g gh n̥</i>
Palatals:	<i>c ch j jh n̥</i>
Retroflex:	<i>t̥ th d̥ dh n̥</i>
Dentals:	<i>t̥ th d̥ dh n̥</i>
Labials:	<i>p ph b bh m̥</i>
Semivowels:	<i>y r̥ l̥ v̥</i>
Spirants:	<i>s̥ s̥ h̥</i>

Guide to Sanskrit Pronunciation

<i>a</i>	but	<i>k</i>	loch, or an aspiration with a faint echoing of the last element of the preceding vowel so that <i>taih</i> is pronounced <i>taihⁱ</i>
<i>ā, ḁ̄</i>	father	<i>kh</i>	luck
<i>i</i>	sit	<i>g</i>	blockhead
<i>ī, ī̥</i>	fee	<i>gh</i>	go
<i>u</i>	put	<i>n̥</i>	bighead
<i>ū, ū̥</i>	boo	<i>c</i>	anger
<i>r̥</i>	vocalic <i>r</i> , American purdy or English pretty	<i>ch</i>	chill
<i>l̥</i>	lengthened <i>r</i>	<i>j</i>	matchhead
<i>l̥</i>	vocalic <i>l</i> , able	<i>jh</i>	jog
<i>e, ē, ē̥</i>	made, esp. in Welsh pronunciation	<i>n̥</i>	aspirated <i>j</i> , hedgehog
<i>ai</i>	bite	<i>t̥</i>	canyon
<i>o, ô, ô̥</i>	rope, esp. Welsh pronunciation; Italian <i>solo</i>	<i>th</i>	retroflex <i>t</i> , try (with the tip of tongue turned up to touch the hard palate)
<i>au</i>	sound	<i>th̥</i>	same as the preceding but aspirated
<i>m̥</i>	<i>anuśvāra</i> nasalizes the preceding vowel	<i>d̥</i>	retroflex <i>d</i> (with the tip
<i>b̥</i>	<i>visarga</i> , a voiceless aspiration (resembling the English <i>b</i>), or like Scottish		

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	of tongue turned up to touch the hard palate)	<i>b</i>	before
<i>dh</i>	same as the preceding but aspirated	<i>bh</i>	abhorrent
<i>n̥</i>	retroflex <i>n</i> (with the tip of tongue turned up to touch the hard palate)	<i>m</i>	mind
<i>t̥</i>	French <i>tout</i>	<i>y</i>	yes
<i>th̥</i>	tent hook	<i>r</i>	trilled, resembling the Italian pronunciation of <i>r</i>
<i>d̥</i>	dinner	<i>l̥</i>	<i>linger</i>
<i>dh̥</i>	guildhall	<i>v̥</i>	word
<i>n̥</i>	now	<i>s̥</i>	shore
<i>p̥</i>	pill	<i>s̥</i>	retroflex <i>sh</i> (with the tip of the tongue turned up to touch the hard palate)
<i>ph̥</i>	upheaval	<i>h̥</i>	hiss
			hood

CSL Punctuation of English

The acute accent on Sanskrit words when they occur outside of the Sanskrit text itself, marks stress, e.g., Ramáyana. It is not part of traditional Sanskrit orthography, transliteration, or transcription, but we supply it here to guide readers in the pronunciation of these unfamiliar words. Since no Sanskrit word is accented on the last syllable it is not necessary to accent disyllables, e.g., Rama.

The second CSL innovation designed to assist the reader in the pronunciation of lengthy unfamiliar words is to insert an unobtrusive middle dot between semantic word breaks in compound names (provided the word break does not fall on a vowel resulting from the fusion of two vowels), e.g., Maha-bhárata, but Ramáyana (not Rama-áyana). Our dot echoes the punctuating middle dot (·) found in the oldest surviving samples of written Indic, the Ashokan inscriptions of the third century BCE.

The deep layering of Sanskrit narrative has also dictated that we use quotation marks only to announce the beginning and end of every direct speech, and not at the beginning of every paragraph.

CSL Punctuation of Sanskrit

The Sanskrit text is also punctuated, in accordance with the punctuation of the English translation. In mid-verse, the punctuation will not alter the sandhi or the scansion. Proper names are capitalized. Most Sanskrit meters have four “feet” (*pāda*); where possible we print the common *śloka* meter on two lines. In the Sanskrit text, we use French *Guillemets* (e.g., «*kva saṃcicīrṣuh?*») instead of English quotation marks (e.g., “Where are you off to?”) to avoid confusion with the apostrophes used for vowel elision in sandhi.

SANDHI

Sanskrit presents the learner with a challenge: *sandhi* (euphonic combination). Sandhi means that when two words are joined in connected speech or writing (which in Sanskrit reflects speech), the last letter (or even letters) of the first word often changes; compare the way we pronounce “the” in “the beginning” and “the end.”

In Sanskrit the first letter of the second word may also change; and if both the last letter of the first word and the first letter of the second are vowels, they may fuse. This has a parallel in English: a nasal consonant is inserted between two vowels that would otherwise coalesce: “a pear” and “an apple.” Sanskrit vowel fusion may produce ambiguity.

The charts on the following pages give the full sandhi system.

Fortunately it is not necessary to know these changes in order to start reading Sanskrit. All that is important to know is the form of the second word without sandhi (pre-sandhi), so that it can be recognized or looked up in a dictionary. Therefore we are printing Sanskrit with a system of punctuation that will indicate, unambiguously, the original form of the second word, i.e., the form without sandhi. Such sandhi mostly concerns the fusion of two vowels.

In Sanskrit, vowels may be short or long and are written differently accordingly. We follow the general convention that a vowel with no mark above it is short. Other books mark a long vowel either with a bar called a macron (ā) or with a circumflex (ā). Our system uses the

VOWEL SANDHI

Initial vowels:		Final vowels:										
a	ā	i	ī	u	ū	e	ē	ai	āi	o	ō	au
'ā	"ā	yā	yā	vā	vā	rā	e'	āā	āā	ō'	āvā	a
'ā	"ā	yā	yā	vā	vā	rā	aā	āā	aā	āā	āvā	ā
'ē	"ē	ī	"ī	vī	vī	rī	ai	āī	āī	ai	āvī	i
'ē	"ē	ī	"ī	vī	vī	rī	āī	āī	āī	āī	āvī	ī
'ō	"ō	yū	yū	"ū	"ū	ru	au	āū	āū	au	āvū	u
'ō	"ō	yū	yū	"ū	"ū	rū	aū	āū	āū	aū	āvū	ū
a'r	"ā'i	yř	yř	vř	vř	'ř	ař	āř	āř	ař	āvř	r
a'i	"ā'i	yē	yē	ve	ve	re	ae	āe	āe	ae	āvē	e
a'i	"ā'i	yai	yai	vai	vai	rai	aai	āai	āai	aai	āvai	ai
ā'u	"ā'u	yō	yō	vo	vo	ro	ao	āo	āo	ao	āvo	o
ā'u	"ā'u	yau	yau	vau	vau	rau	aau	āau	āau	aau	āvau	au

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CONSONANT SANDHI

¹h or r disappears, and if a/i/u precedes, this lengthens to ā/i/u.² e.g. tān+lokān=tāñ lokān.
³The doubling occurs if the preceding vowel is short.⁴ Except: ah+a=o'.

appears, and if *aʃ/u* precedes, this lengthens to *əʃ/ʊ*.² e.g. *tān+*
tāŋ occurs if the preceding vowel is short.⁴ Except: *ah+a=0*!¹

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macron, except that for initial vowels in sandhi we use a circumflex to indicate that originally the vowel was short, or the shorter of two possibilities (*e* rather than *ai*, *o* rather than *au*).

When we print initial *ā*, before sandhi that vowel was *a*

<i>i</i> or <i>ē</i> ,	<i>i</i>
<i>ū</i> or <i>ō</i> ,	<i>u</i>
<i>āi</i> ,	<i>e</i>
<i>āu</i> ,	<i>o</i>
<i>ā</i> ,	<i>ā</i>
<i>ī</i> ,	<i>ī</i>
<i>ū</i> ,	<i>ū</i>
<i>ē</i> ,	<i>ī</i>
<i>ō</i> ,	<i>ū</i>
<i>ai</i> ,	<i>ai</i>
<i>au</i> ,	<i>au</i>

', before sandhi there was a vowel *a*

When a final short vowel (*a*, *i*, or *u*) has merged into a following vowel, we print ' at the end of the word, and when a final long vowel (*ā*, *ī*, or *ū*) has merged into a following vowel we print " at the end of the word. The vast majority of these cases will concern a final *a* or *ā*. See, for instance, the following examples:

What before sandhi was *atra asti* is represented as *atr' āste*

<i>atra āste</i>	<i>atr' āste</i>
<i>kanyā asti</i>	<i>kany" āsti</i>
<i>kanyā āste</i>	<i>kany" āste</i>
<i>atra iti</i>	<i>atr' ēti</i>
<i>kanyā iti</i>	<i>kany" ēti</i>
<i>kanyā īpsitā</i>	<i>kany" īpsitā</i>

Finally, three other points concerning the initial letter of the second word:

(1) A word that before sandhi begins with *r* (vowel), after sandhi begins with *r* followed by a consonant: *yathā" rtu* represents pre-sandhi *yathā ītu*.

(2) When before sandhi the previous word ends in *t* and the following word begins with *s*, after sandhi the last letter of the previous word is *c*

and the following word begins with *ch*: *syāc chāstravit* represents pre-sandhi *syāt sāstravit*.

(3) Where a word begins with *h* and the previous word ends with a double consonant, this is our simplified spelling to show the pre-sandhi form: *tad hasati* is commonly written as *tad dhasati*, but we write *tadd hasati* so that the original initial letter is obvious.

COMPOUNDS

We also punctuate the division of compounds (*samāsa*), simply by inserting a thin vertical line between words. There are words where the decision whether to regard them as compounds is arbitrary. Our principle has been to try to guide readers to the correct dictionary entries.

Exemplar of CSL Style

Where the Devanagari script reads:

कुम्भस्थली रक्षतु वो विकीर्णसिन्धूररेणुद्विरदाननस्य ।
प्रशान्तये विघ्नतमश्छटानां निष्ठ्यूतबालातपपल्लवेव ॥

Others would print:

kumbhasthalī rakṣatu vo vikīrṇasindūra|reṇur dviradānanasya /
prashāntaye vighnatamaśchaṭānām niṣṭhyūta|bāl’ātapa|pallaveva //

We print:

kumbha|sthali rakṣatu vo vikīrṇa|sindūra|reṇur dvirad’|ānanasya
prashāntaye vighna|tamaś|chaṭānām niṣṭhyūta|bāl’ātapa|pallav” ēva.

And in English:

May Ganésha’s domed forehead protect you! Streaked with vermillion dust, it seems to be emitting the spreading rays of the rising sun to pacify the teeming darkness of obstructions.

(“Nava-sáhasanka and the Serpent Princess” 1.3)

Drama

Classical Sanskrit literature is in fact itself bilingual, notably in drama. There women and characters of low rank speak one of several Prakrit dialects, an “unrefined” (*prākṛta*) vernacular as opposed to the “refined” (*samskr̥ta*) language. Editors commonly provide such speeches with a Sanskrit paraphrase, their “shadow” (*chāyā*). We mark Prakrit speeches with [opening and closing] corner brackets, and supply the Sanskrit *chāyā* in endnotes. Some stage directions are original to the author but we follow the custom that sometimes editors supplement these; we print them in italics (and within brackets, in mid-text)

INTRODUCTION

THREE PLAYS OF Kali·dasa have survived: “Málavika and Agni·mitra” (*Mälavikāgnimitra*), the “Recognition of Shakúntala” (*Abhijñānásākuntala*), and “How Úrvashi was Won” (*Vikramorvaśiya*).¹ The first is a polished courtly love-comedy, a *prakarāṇa*; the latter two are *nāṭakas*, works of extraordinary sophistication and strong thematic concerns. The tradition usually thinks of the “Shakúntala” as the height of this great poet’s achievement. “How Úrvashi was Won,” translated in this volume, is classed in manuscripts belonging to the northern recension as belonging to another (musical) genre, the *troṭaka*, seen as somewhat secondary to the *nāṭaka*; this hierarchy of genres is, however, independent of judgments about individual works. In any case, while “How Úrvashi was Won” is universally recognized as a masterpiece, and its verses are widely quoted by the Sanskrit literary theorists, it has been somewhat overshadowed by the ever-popular “Shakúntala.” The two plays share so many structural features and motifs that one can only wonder which was written first.

Both are dramas of love, loss, and eventual restoration. In one case, the royal hero, Dushyánta, actually forgets the woman he loved; he gets her back only years later at the time he first encounters the son she has borne him. In between there is a period of intense remorse and longing. It is not clear that the eventual reunion can efface the traces of the king’s original forgetfulness and the consequent suffering both partners have undergone. In “How Úrvashi was Won” King Puru·ravas falls in love with a woman from heaven,

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Úrvashi, whom he rescues from the grip of a demon. He loses her when she wanders off into a grove sacred to the god Skanda, who had ordained that any woman who entered it would be turned into a vine. Puru·ravas goes mad with the agony of loss and, for most of Act iv, storms across the stage, singing hallucinatory verses in Prakrit and Sanskrit. The lovers are reunited through the good offices of a gem crystallized from the lac on Párvati's feet, the *saṅgamaniya/mani*; and eventually a son, Ayus, appears. A special dispensation by Indra, king of the gods, allows Úrvashi to escape the constraints of her own ancient story and thus to remain with Puru·ravas for as long as he lives. Note that the *saṅgamaniya/mani* exactly parallels the crucial role of the ring-token in the "Shakúntala." You don't reunite with your lover without the help of some pregnant mark or sign.

Let us say at the outset that, to our taste, "How Úrvashi was Won" is no less a masterpiece than the "Shakúntala." In terms of sheer poetic lyricism, it may well even outdo its great companion-text. It is possible that Kali·dasa himself thought so: in the prelude to his play, he has the Director instruct the audience to "listen" carefully to what is to come (and not simply to watch it), as if the verses had an overpowering impact of their own. The very unusual fourth act also contributes to the evident primacy of lyricism in this work. In addition, "How Úrvashi was Won" makes a powerful statement, somewhat different from that of the "Shakúntala," about the nature of love and the complex relations between gods and men.



The story of Úrvashi and Puru·ravas goes back as far as Rig Veda 10.95, a dialogue poem of much renown and great obscurity. Without entering into a deeper interpretation, we can say that the hymn clearly depicts an unhappy, even cruel relationship between the godlike Úrvashi and her human lover. She eludes him, even taunts him with this: "I am as hard to capture as the wind" (v. 2). He pleads with her to stay, to speak with him; he mentions a son that she has borne him, a son who will someday long for his father (10, 12). She says she will send him what belongs to him, but she offers no hope for anything more: "Friendship with women does not exist; they have hyenas' hearts" (15). An enigmatic statement by this goddess follows: "I wandered among men for four years, eating a drop of ghee once a day—and that satisfied me" (16). Then she is gone, and the hymn ends with a promise that sacrifice will bring man to heaven.

Whatever else this intriguing poem might mean, it is clear that there is some ritual connection, amplified in the later Vedic sources, where Puru·ravas is the culture hero who first learns the art of making fire with the *araṇī* fire-sticks—the practical medium of connection with the other world, though only an ersatz for the absent goddess.² Goddesses and men are apparently not meant to marry and live happily together, but there is the empirical fact of human longing for some such union. Perhaps this explains the enduring fascination with the story over many centuries. By the time of the *Sātapatha Brāhmaṇa*, we have a template that will be repeated in endless variation: The *apsaras* Úrvashi married Puru·ravas but laid down the condition that

he should never allow her to see him naked. She lived with him a long time and became pregnant from him. A sheep and two beloved lambs were tied to her bed. The *gandharvas* conspired to bring her back to their world; they stole first one of the lambs, then the other, and when Úrvashi woke and cried for help—"Is there no man here?"—Puru·ravas could not resist the challenge. Naked, he rushed after the thieves, who generated a flash of lightning so that Úrvashi would see him. As a result, she vanished. Puru·ravas, mad with grief, wandered through Kuru·kshetra and eventually came to a lake called Ányatah·plaksha, where goddesses were swimming in the form of geese, Úrvashi among them. She recognized her lover and appeared to him; he began the somewhat barren dialogue quoted above, ending in her statement about the ultimately satisfying single drop of ghee. The *Brahmaṇa* tells us that she felt sorry for him and agreed to spend a single night with him at year's end, after which the *gandharvas* would teach him the art of generating fire.³

A myth? A tale? To the ancient theme of impossible union, with its cruel implications, there is now added the motif of the forbidden vision. A goddess must not see a human man as he really is, on pain of leaving him. There is also the clear statement that the heavenly world won't lend out its goddesses lightly. *Gandharvas* and other divine beings are jealous of a human lover and will do whatever they can to reclaim their lost bride. In the end, as in the Vedic hymn, Puru·ravas is left alone in his world. So much for inter-caste marriages.

The *Brhaddevatā* tells the story in nuce: Úrvashi made a contract (*samvid*) with Puru·ravas and married him (*tasmin*

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*dharmam cacāra); she lived with him, but a jealous Indra sent his thunderbolt to break up their love (*prītim bhindddhi taylor*). Without her, Puru·ravas wandered the earth like a madman (*unmattavat*) until one day he seemed to see her with five companions in a lake. “Come back to me,” he said, but she answered, “I am unattainable by you. You will attain me (only) in heaven” (*aprāpy’ āham tvay” ādy’ ēha svarge prāpsyasi mām punah*).⁴ This promise of the eventual reunion of the lovers in some other world, after Puru·ravas dies, recurs throughout the post-Vedic versions of the story. It doesn’t seem to cure the deserted king’s mad grief. Indeed, Puru·ravas is the great exemplar of royal insanity in ancient India; the episode of his wandering like a madman is clearly intrinsic to his story and character.*

By the period of the epic, Puru·ravas has become a major king in the Lunar Dynasty. He has an unusual birth story: Ila, son of Manu, was both his father and his mother—since, as puranic versions tell us, this king entered into a grove sacred to the goddess Párvati and was, as a result, immediately transformed into a woman, Ilá. She then gave birth to this boy from Budha, a second father.⁵ As a king, Puru·ravas was known mostly for his unbounded greed, which led to his death at the hands of brahmins. Note that the enchanted grove turns up, in altered form, at the climax of Kali·dasa’s play, allowing for a new twist to the episode of madness.⁶ Two puranic versions, those of the *Matsya* and *Padma Purāṇas*, show an affinity with Kali·dasa’s way of telling the story: they say that Bhárata cursed Úrvashi to become a vine on earth after she made a critical mistake while playing the part of Lakshmi in the drama called “Lakshmi’s Choice of a Bridegroom” (*Lakṣmīsvayamvara*).⁷ It is

possible that Kali·dasa borrowed from the earlier of these texts, the *Matsyapurāṇa*; it is equally possible that the version we have of the latter is itself dependent on Kali·dasa's play. In any case, this technical question of who borrowed from whom is perhaps the least interesting way to address the meaning of the play.

3

In marked contrast with all the older versions of this story, Kali·dasa has given us something approximating a happy ending: Úrvashi is allowed to stay on earth for the lifespan of Puru·ravas. But this well-known transformation of the template is in itself less significant than the way the poet has reconceived his characters. Puru·ravas is now a refined, articulate, rather high-strung man; naturally, he has the usual attributes of courage and physical power, but more important, he is sensitive to beauty and capable of falling in love. It happens very rapidly, when he first sees Úrvashi, still unconscious after her encounter with the demon Keshin:

There's nothing to fear.
Don't be timid.
The danger from the demons
has passed. Indra has power
to protect all three worlds.
Open your wide eyes,
as the lotus to the morning sun. (1.44 [5])

He's already noticed how long her eyes are, and a second later he pays attention to her breasts; meanwhile, he's come

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up with a simple but telling simile (*upamā*)—she will soon unfold (to him) like the lotus at dawn. A deep love begins at this delicate moment, which the poeticians call *caksuh/prīti*, “love at first sight.” Interestingly, Úrvashi’s companion Chitra-lekha at once feels that something unbefitting to a godly woman is happening:

CHITRA·LEKHA: Get hold of yourself. You’re behaving like a human being, not an *ápsaras*. (1.48)

All this while Úrvashi is still apparently unconscious. What is it that produces this doubt in Chitra-lekha’s mind? Úrvashi has already been touched by the king. She was also terrified—perhaps the first indication of a process of humanization, and a possible backdrop to the awakening of desire. She opens her eyes and sees Puru·ravas, and her first thought is: “Those demons have done me a favor.”

At this early juncture, even as these two lovers-to-be begin to notice one another, Puru·ravas ponders the incongruity of such beauty and the harsh ascetic setting into which Úrvashi was supposedly born:

KING (*studying* ÚRVASHI, *who is back to herself; to himself*): It’s not for nothing that all the *ápsaras* women, who were trying so hard to seduce the sage Naráyana, were put to shame when they saw this girl, who was born from his thigh. But then no sage could possibly have created her. For

the brilliant Moon himself was the god

who made her,

or maybe it was Kama, who presides over love,

or the month of spring, exploding in flowers.

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An antique sage, senile from too much
chanting of the Veda, turned away
from the joys of the world—
how could he possibly create something
so exquisite? (1.56–57 [8])

Puru·ravas knows great beauty when he sees it; indeed, he exemplifies it, or the human pursuit of it, with all the inevitable dangers, disappointments, and losses this pursuit involves. The play charts precisely this process of exploring, recognizing, winning, and losing beauty.

It's something only human beings can do. Immortal *apsarases*, in Kali·dasa's world, seem unable to feel love. Here we see the enormous potential the old myth held in store for a great poet. It is one thing to describe the necessary failure of divine-human love relationships, quite another to show us a goddess slowly evolving into humanity, whatever the cost. Indeed, "How Úrvashi was Won" is perhaps the only text we have that focuses directly on this process and that shows the transition clearly. The theme recurs several times. In the second act, Úrvashi and Chitra·lekha pay an undercover visit to the royal garden. They have the gift of making themselves invisible, so they can eavesdrop safely on the king's conversation with his confidant and alter ego, the clown. Puru·ravas is, by now, in an advanced state of lovesickness. He tells the clown he can't possibly bear the separation from his beloved. But Úrvashi has missed the earlier part of the conversation and wonders, in great anxiety, if the king might not be in love with some other woman:

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CHITRA·LEKHA (*seeing the KING, with joy*): There he is, waiting for you as the rising moon waits for his beloved moonlight.

ÚRVASHI (*looking*): He's even more handsome than when I saw him before.

CHITRA·LEKHA: Naturally. Come, let's go near.

ÚRVASHI: I'll keep myself invisible so I can hear what he's saying. He's talking to his friend in this lonely place.

CHITRA·LEKHA: As you please.

(*They do as described.*)

CLOWN: Sir, I think I've found a plan to bring you together with the woman who seems so hard to get.

(*The king remains silent.*)

ÚRVASHI: Who could that woman be who is playing hard to get while he begs for her?

CHITRA·LEKHA: You're sounding like a human being again. (2.88–97)

Once again, Chitra·lekha expresses the real problem, the true subject of this scene. She's teasing Úrvashi, but she may also be a little alarmed by what is happening to her friend. An *apsaras* should neither fall in love nor feel jealous. Both such experiences belong to human beings. Úrvashi is already far advanced in the transition toward this unexpected state—long before the technical trigger of her teacher's curse (beginning of Act III) will send her to earth in some human form.

This may be the right moment for a general observation about Kali·dasa's plots. There is a widespread tendency in the secondary literature to remain content with just such

technical explanations of the story: thus Dushyánta forgets Shakúntala, or fails to recognize her, because of Durvásas's curse and Shakúntala's absent-minded loss of the ring-token. We have to resist such explanations, as Kali-dasa himself makes clear if one listens to the way his lovers speak to one another. In general, curses and similar devices (*ex machina*) only facilitate or advance processes that are already latent within the minds and hearts of the characters. The case of Úrvashi is even more trenchant than that of Dushyánta, for here we actually witness a goddess being humanized, in subtle stages, even before she herself is aware of it. Indeed, Úrvashi may even share something with Shakúntala, another semi-divine being, daughter of the *apsaras* Ménaka; by falling in love with a man, Shakúntala, too, begins a process of becoming more fully human, with all the agony that this entails.

Now look at the love-letter that Úrvashi writes on birch-bark in the second act:

My lord, I know you love me,
but if this is what you think of me,
then you don't know me.
Withered by my fever
are the soft flowers I sleep on,
and the cool winds of heaven
burn my wasting body.
(2.121 [12])

She's already deeply immersed in the characteristic human doubt about knowing—specifically, knowing how much the other loves, and how much he or she knows about

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oneself. Then there is the perennial, usually insoluble question of whether the two love equally, in perfectly symmetrical ways. So once Puru·ravas responds to Úrvashi's first love-letter, just cited, with an echo-verse of his own, Úrvashi breathes a sigh of relief and draws the conclusion she so badly wants:

KING:

Delicate meanings,
feelings just like mine:
this song inscribed on a leaf
seems to come straight from her lips
to mine as she looks into my eyes—
her eyes wide and drunk with love.

ÚRVASHI: A perfect oneness in love (*atra nau sama/vibhāgā prītiḥ*). (2.126 [13]–127)

The implication, as the love-relation begins to expand and develop inside the two lovers' minds, is that such a state is the ultimate human achievement.

The *viskambhaka* that opens Act III can then provide information on Bhárata's helpful curse on Úrvashi—a curse that is really a blessing from her point of view: "Since you failed to follow my instruction, you will have no place in the world of the gods." Indra modifies the curse out of compassion for his favorite actress (or is it selfishness? He wants her back in heaven). "I owe a favor to the man you were thinking about. He helped me in battle. You may stay with Puru·ravas, as you wish to, until he sees a child born from you." As always, the exact wording is crucial: Puru·ravas has to actually see the child before Úrvashi can be redeemed. The

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mere birth is not enough. And Úrvashi will use this condition to prolong her “exile” on earth—she will hide the child she bears as long as possible, in the hope that Puru·ravas won’t see him. This means, in effect, that Indra’s emendation to Bhárata’s alleged curse is the real curse, setting a limit to Úrvashi’s time with her lover. They’re tricky, these statements by gods and sages. But the poet knows, and clearly shows us, their real meaning. The final act of the play is devoted to working out the implications of these legal dilemmas, as we shall see.

So when in Act III Úrvashi comes down to the rooftop where Puru·ravas is, as usual, complaining about lovesickness as he waits for his chief queen to appear, what we see is the prelude to an auspicious wedding. In fact, the queen, having made her point, clears the way for this happy union. Were Kali·dasa really in the business of supplying happy endings, he could have ended the play right here. One circle has closed. A goddess has come down to earth and assumed the role of a human wife. Just in case we have any doubts about the relative hierarchy of the two worlds—heaven and earth—the clown, as often, clarifies matters by speaking the simple, somewhat primitive truth:

CHITRA·LEKHA: I have to rush off to heaven to worship the Sun in the hot season that comes right after spring. I’m relying on you to take care of my friend so that she doesn’t miss heaven.

CLOWN: What’s there to miss in heaven? There’s nothing to eat, nothing to drink. You just sit around without blinking, pretending you’re a fish.

(3.160–161)

Clearly, there are advantages to being human. The king restates the matter a little more delicately:

KING: My dear,
 Heaven is heaven.
 Who can make you forget it?
 But no other woman can say
 she has a man who worships her
 like Puru·ravas. (3.162–163 [18])

One verse later, after Puru·ravas says he feels like a king only in the presence of his beloved, Úrvashi happily concurs: “I can’t do any better than that.”

We might take a moment to reflect upon the role of the “other woman,” that is, the king’s first wife and queen. She appears in play after play—Kali·dasa’s royal hero-lover is always married before he meets his new love, and the same pattern recurs regularly in Sanskrit drama over the next millennium and more (look, for example, at “The Lady of the Jewel Necklace” (*Ratnāvali*) and “The Lady who Shows her Love” (*Priyadarśikā*) of Harsha).⁸ What is the problem addressed by this enduring theme? The king is no king without a queen; usually he has a large harem to boot. So why should Úrvashi, or Shakúntala, or any of a hundred other fetching young heroines, make such a difference? It seems that the king has these two sides, each clearly necessary and needing to be nurtured separately: there is the ritual, ideological, and political dimension of kingship, linked to the official queen, and a personal dimension that requires the whole sequence of falling in love, suffering from it, losing the beloved, and then ultimately,

perhaps, regaining her—and with her, a son. The birth of the son, interestingly, seems to be intimately tied to this second royal persona, as if generativity itself were a function of the full emotional range of the man's experience and of the self-knowledge that is available through it.⁹ Kali-dasa shows himself to be aware of the queen's forlorn fate—listen carefully to how she speaks in Act III, the irony and self-possession—but at the same time his plots are driven by the dual nature of kingship and by the wish, ultimately, to integrate the two aspects. In this sense, all three of Kali-dasa's plays are complex essays in political science.

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Given the above sequence and the initial culmination of the romance at the end of the third act, we can now ask ourselves about the meaning of Act IV, clearly the acme of this play and its most distinctive feature. Here we see Puru-ravas in the full blast of his madness, reduced to speaking Prakrit (along with his usual Sanskrit), addressing every object he sees in a desperate quest for the lost Úrvashi. At the end of the act, the king even offers Úrvashi a list of these imagined interlocutors:

Peacock, cuckoo, goose, ruddy goose,
bee, elephant, mountain, river, deer—
I was wandering through this forest,
in tears. Was there any one of them
I didn't ask about you? (4.172 [73])

As he dances his way back and forth across the stage, sometimes falling to his knees in supplication or despair,

a voice from backstage (*nepathyē*) keeps breaking in with pointed, descriptive verses in Maharashtri Prakrit that reflect his unhappy situation. Thus, for example:

Hidden in this forest of wonders,
tears of grief filling his eyes,
lost to all thought of happiness,
the elephant king takes the measure
of the sky. (4.66 [23])

These verses have a Haiku-like charm that emerges from their very simplicity. They provide a strong musical counterpoint to the mostly more complex Sanskrit verses that the king sings, as if these two registers were interweaving with and complementing each other.

There is a well-known textual problem here. Only the northern manuscripts of the play and the derived printed versions contain the whole set of Prakrit verses in Act iv; the southern commentator Kātaya-vema in the late-fourteenth/early fifteenth centuries offers no Sanskrit *chāyā* on these verses, and from this we deduce that the text he used did not have them or that he felt them to be either extraneous or too simple to require comment. VELANKAR's critical edition, on which we have based our translation, retains them—and we feel that this was a wise decision on the part of the editor, on aesthetic grounds. Without these verses, the king's madness lacks intensity and conviction. The Maharashtri verses sung offstage constitute a distanced commentary on what is happening on the stage, in the foreground, and as such deepen our sense of the king's state of mind. They also suggest that, in his altered state, Puru-ravas has merged with

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the natural world of birds, animals, and landscape around him, and that his communication with this natural world has also deepened.

This transformation is unique in Sanskrit drama for its uncompromising, far-reaching character, although lesser instances of the same kind of madness do turn up in other plays ("Shakúntala," Act vi, and "Málati and Mádhava" (*Mālatīmādhava*) of Bhava·bhuti, Act ix). Puru·ravas has moved out of the normative mode of kingship, indeed, out of the rational, lucid consciousness of a person who knows the usual set of dos and don'ts. He also consistently fails to see reality as ordinary human beings do. He is seeing a different sort of reality, one in which the entire natural world is suffused by sentient beings who are, or could be, aware of Úrvashi's absence—and who embody parts of Úrvashi's own being. It is as if he were falling in love with Úrvashi all over again, seeing her beauty distributed and represented in nature everywhere around him. He is thus seeing more intensely than ever before (as do we along with him), and feeling more intensely than before. He must have seen rivers, birds, and mountains many times, but now he sees them differently. The river has become, for a moment, Úrvashi herself:

The waves are her knitted brows.
This row of ruffled birds is her belt.
The foam is her sari that came undone
 in her anger,
now gathered in her hands.
She's moving away, very agitated,
still thinking about my offense.

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It's her—so furious she's turned
into a river.

Fine. Let me try to make up with her. (*kútilika*)

Be kind to me, my dearest, my beauty,
sweet river.

Look, I'm bowing at your feet.

Your birds cruelly disturb me.

A deer, full of longing, waits on your banks,
The bees are driving me mad.

(4.129 [54]–131 [55])

Birds, deer, and bees all partake of Úrvashi's presence; for that very reason they are disturbing to the lover but, worst of all, they are not fully her, in the way he wants her. Even in the depth of delusion, he continually feels the tormenting absence; in fact, by seeing her everywhere in nature, he knows her absence more acutely. As a result, the momentary hallucination inevitably gives way to a disappointing, sobering realization:

What's going on? She doesn't say a word. Or—the truth is that it's only a river, not Úrvashi. Otherwise how could she leave Puru·ravas and flow toward the sea? (4.136)

This rhythm of absorbing “illusion” followed by its sad dissolution, systole of projection and diastole of disenchantment, carries us through the entire act.

Again and again, the poet, speaking through the king, establishes subtle correspondences between Úrvashi and some natural element. Just before the apostrophe to the river, Puru·ravas has been talking to a mountain whom he calls

“curved like a woman” (*pr̥thu/nitamba*)—indeed, like his heavy-hipped woman, *nitambavatī*, the very next word in the verse (4.122 [51]). Such juxtapositions are everywhere, always suggesting a powerful affinity between what the king sees and the absent lover he holds in his mind. This same mountain is then asked a version of Puru·ravas’s persistent question:

King of all mountains,
my wife,
so beautiful in every way.
is alone
in this splendid forest.
Haven’t you seen her? (4.126 [53])

The particular charm of this verse depends on the flexibility of Sanskrit syntax; the text can be read either as a question or an answer:

*sarva/ksiti/bhṛtām nātha dr̥ṣṭā sarv/âṅga/sundari
rāmā ramye van/ânte śmin mayā virahitā twayā.*

As an answer, directed to the “best of kings,” the verse would read: “I’ve seen the woman, so beautiful in every way ... alone, separated from you.” And this, indeed, is how Puru·ravas hears it coming back to him as an echo:

What is that? I heard him say, “Seen her...” (*looking into space, in despair*) No—it’s the echo of my own voice in the mountain caves. (4.128)

Hopes dashed again. Or are they? We are approaching the moment of true reunion, perhaps intimated by the double entendre of the verse. Two linguistic registers are superimposed, and the two lovers will also soon share a single yet

dual reality. The doubling, however, as so often in Sanskrit, has an even more pressing meaning. First, the mountain is truly akin to Úrvashi, replicating her shape, perhaps in some sense actually mingling into her. Secondly, if we bear in mind that Puru·ravas is now close to the location where he actually lost her in the first place, it is entirely possible that the mountain did see her. This mountain is no longer an inert, passive object but a living, sentient being, capable of knowing, being, and talking.

This effect is one result of the “madness.” The world has come alive, for us no less than for the anguished hero. But this vast aliveness is also suffused with the experience of loss. Now let us examine again each of the two lovers. Puru·ravas, dancing, incoherent, seems to have touched some part of himself that he was not aware of in his former, orderly existence. Falling in love with Úrvashi was the first condition for reaching toward this part, but this process alone does not suffice. One might say that he has to lose her to come fully alive. For her part, Úrvashi has truly become a part of nature, a vine that can see but cannot act or speak. This is what she tells Puru·ravas at the moment of their reunion, after he has given his list of the creatures and objects he asked about her:

ÚRVASHI: I saw it all in my mind.

KING: What do you mean by “seeing in your mind?” I don’t understand.

ÚRVASHI: Listen. Once the gods’ Commander, Kumára, was living here on the outskirts of Mount Gandha·mádana, in a place called “Spotless.” He had taken

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an eternal vow to remain a bachelor. He made a rule.

KING: What kind of rule?

ÚRVASHI: Any woman who comes into this area will be turned into a vine. Only a gem made from the red lac on Párvati's feet could release someone from that state. Then I came into Kumára's grove in a deluded state—because of my teacher's curse. I forgot the god's rules, forgot that no woman should come here. No sooner did I enter than my body became a vine at the outer edge of the forest, right here.

KING: My dear, it all fits.

You're the one who, when I slept,
exhausted after making love,
thought I'd gone away to a distant land.
How could you bear
to be separate from me
so long, for real? (4.173–179 [74])

Some problem apparently remains about what counts as real. In any case, Úrvashi was able to watch her lover in all his mad ravings. A variant reading, from the Andhra recension, makes her painful state even more clear: *abhyantara/karanayā mayā pratyakṣī/krta/vṛttāntah khalu mahārājah*, “I saw it all [and suffered through it] without being able to act.” There is a profound complementarity about the two lovers’ contrasting states. Úrvashi has also apparently experienced a part of herself that belongs to loving—a part she was probably unaware of before. The earlier process of humanizing a goddess has unfolded into a second stage, one in which she is also “naturalized” and confronted with the

full frustration of helplessness and loss. In fact, it now seems that the dawning awareness of this dimension of separation, experienced as inherent to loving, is what underlies the altered states of being that both lovers undergo.

Both describe what has happened to them as a coming back to life. Listen to how Puru-ravas puts it:

KING (*coming to*): My love—I'm alive.

I was drowning in darkness
without you. Luckily, you came back
like life coming to a body. (4.168–169 [72])

Úrvashi states a similar feeling in prose:

ÚRVASHI: Oh—it's the Reuniting Ruby. That's why,
when you just embraced me, I came back to myself.
(4.181)

The king was drowning (*tamasi majjata*), and the darkness has now lifted—like Úrvashi's recovery from her faint in Act 1, formulated in these same terms (1.51 [7]). The entire play, in effect, transpires between these two dark moments; it is interesting to see that the darkness has shifted from her to him. Úrvashi, released from her vine-like immobility, is back to herself, that is, back to her human form. Her restoration closely parallels the king's.

We might say that this achievement is the true point of the entire scene. Some readers will no doubt be reminded of the "Winter's Tale." At the same time, the enhanced awareness, or aliveness, that we are describing retains a striking measure of complexity. We see it adumbrated in verse 61, just seconds before the *sangamaniya* gem turns up and reverses the situation. Puru-ravas notices a flowering *kadamba*

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tree, a sign that the hot season has ended and the rains have come:

I can see the *kadámba* tree
that blossomed from the rains.
Summer is over.
My love puts one red flower,
stamens uneven,
to crown her hair.
Only one.
That's how she likes it. (4.147 [63])

The flower is glowing red, like the Reuniting Ruby: this moment is suffused with this life-giving color. But Kali-dasa has qualified the *kadamba* blossom by the surprising compound *a/samagra/kesara/viṣamam*, literally “uneven in its asymmetrical stamens.” Such precise naturalistic observation, coming in two relatively simple lines toward the end of the act, has its own compelling interest; but it also seems pregnant with a suggestion of unevenness, of a different order, in the relations of these two lovers. Such qualifiers are rarely without meaning; in the present case, the characterization stands out, calling attention to itself at this point of transition. Úrvashi likes to wear a single *kadamba* flower, imperfect as it is, on the top of her head, a *śikh*”/*ābharana*—as if to remind us of the incongruity built into the relationship. She is still a goddess, in love with an imperfect human being whom she has taken for her husband. Although she has moved very far along the divine-human continuum, the inherent tension between the two existential categories is never lost. Indeed, it is about to be enhanced in the concluding act of the drama.

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Here we touch upon another level of meaning, one that comes through only when we read the play as a whole—perhaps together with the “Shakúntala,” its twin. We have spoken at some length about “How Úrvashi was Won” as a nuanced portrait of a goddess in the process of becoming human. It seems that only human beings are capable of the whole gamut of emotions and perceptions that come with loving. If this statement seems a little shocking, we can call to witness the great theorist Anánda-várdhana, who advises poets that gods and kings are to be treated as similar or, indeed, equal, when it comes to erotic depictions, *śringāra/rasa*.¹⁰ One thus knowingly projects onto the gods a human template. Anánda-várdhana, of course, is addressing issues of aesthetic representation in poetic praxis generally. His comment, however, hints that human beings are incapable of perceiving and imagining sexual experience on the part of non-humans—gods, animals, birds, rivers, oceans, mountains¹¹—except in terms of their own being. Even for gifted poets, this liability is a severe handicap.

But Kali-dasa is actually telling us something rather different and surprising, of a different order entirely—something that goes far beyond the normal concerns of the poeticians and, let it be stressed, beyond the exigencies of rasa-theory. Indeed, Kali-dasa’s works can in no way be subsumed by the notion of rasa. For him, loving that counts is a human affair, and as such it is always incomplete and, in some sense, unfulfilled. Time affects it; it is never forever. One might even call it “tragic” in the end, in more than one sense. In the final acts of both these plays, the poet delicately and deftly makes this point. Once Úrvashi

realizes that her son by Puru·ravas has been seen by his father, and Indra's name is mentioned, she bursts into tears, knowing that her love has come to an end. She remembers the curse of Bhárata with Indra's devastating amendment to it. Aesthetically, this moment marks the end of the refined erotic mode, *śringāra*, in the play; more to the point, it marks the end of Úrvashi's humanity and, as a result, of her ability to love. Once she resumes her identity as a goddess and is returned to heaven, she will lose the faculty she has gained on earth. And this possibility is imminent, now that the conditions of the curse have been realized. She will become, more or less, another Chitra·lekha or Rambha. Technically, of course, the story continues with Náradá's arrival as the bearer of good news. This gives the impression of a happy resolution. "And as for Úrvashi—she will stay with you as your wife as long as you live" (*iyam c' Órvaśi yāvad/ āyus tava saha/dharma/cāriṇī bhavatv iti*). Remember, however, that Úrvashi is immortal and ever young. The extension Indra allows her highlights the incongruity that was there from the beginning; the word *āyus*, "life," which is also the name of Úrvashi's son,¹² defines a limit. She will be there to watch her husband grow old before her eyes—and die. As for Puru·ravas, he states, just a moment before, a general truth:

KING (*with a sigh*): Why is that life always spoils happiness?

I was just beginning to feel happy
with the son you gave me—
and suddenly I lose you,
in all your beauty.

A tree, scorched by the sun,
 then revived by the first rain,
 has been struck dead
 by lightning. (5.131-132 [16])

Maybe, by comparison with Úrvashi, Puru·ravas can count himself lucky; but just as the initial curse of Bhárata was actually a blessing, here the apparent blessing holds within it the seed of a curse. The drama can now conclude, as human dramas always do.

The darker subtleties of this last act are not limited to the field of *śrigāra* alone. The son who has appeared—and whose appearance is another major achievement toward which the narrative has been striving all along—has his own wistful comment. He is happy to have found his father, but:

If this is the way I feel
 just by hearing that he's my father
 and I'm his son, just imagine
 what love a child might feel
 after growing up in his father's lap? (5.71 [10])

The moment of discovery and restoration brings home the pre-existing lack that will never be repaired.

Similarly with the denouement of the “Shakúntala” in Act VII: years have passed since the terrible failure of recognition in Dushyánta’s court and the subsequent recovery of the ring. The two lovers are at last reunited around their son, Bhárata (the counterpart to Ayus), and they have many polite things to say to one another—nothing, however, even minimally enlivened by the passionate tones of the early acts. In effect, their romantic love has ended, as we

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see, among other signs, by the poignant statement Shakún-tala makes when the king offers to give her back the ring: "Keep it with you—I don't trust it." It's not only the ring she doesn't trust. Indeed, such is the fate of these overdetermined tokens. The Reuniting Ruby has a similar effect of signaling a less than happy conclusion. If only Puru·ravas had been able to shoot down the vulture and recover the gem, everything would have continued as before. The lovers could have maintained their sweet illusion. But since it is Ayus, the son, who shoots the bird and is thus revealed to his father, the Reuniting Ruby is actually a double-edged sword. In the first instance, it released Úrvashi from her paralysis and brought the lovers back together. In the second instance, it brings the son to his father but at the same time divides the two lovers. This gem is thus no less ironic in signification than Dushyánta's ring. Probably all such signs have this double-edged, potential ambiguity, which stands in direct relation to their importance.

"How Úrvashi was Won" unquestionably celebrates human love. It enacts, with penetrating insight and lyrical precision, the early stages of ecstasy and fulfillment. Kali·dasa knew a lot about this kind of ecstasy, as we see throughout his corpus. The play also insists on the primacy of the human in this domain and works out the consequences of this perception. But the poet goes far beyond any simple romantic affirmation. The greatness of his work comes from his ability to express the ambiguities of the love relation, including its intimate links to the aspects of separation and madness that are, in his vision, part of the ecstasy; more to the point, he is able to touch the ultimately tragic side of love.



A word on the text we have chosen to follow. After some hesitation, and in consultation with the editors of this series, we opted for the H.D. VELANKAR critical edition (1961), prepared on the basis of a representative sample of the manuscripts and printed editions from both the northern recension (BOLLENSEN, 1846) and the southern recension (the so-called Pandit group, after the edition by S.P. PANDIT in the Bombay Sanskrit Series, 1901). Both VELANKAR and GITOMER have described the confusing textual situation in detail, and there seems little point in rehearsing the problem here.¹³ However, the play certainly merits another attempt at a critical edition based on a much wider range of manuscripts, and we regret not having had the opportunity to carry out this task ourselves. As mentioned above, VELANKAR sticks, in general, to the leaner southern recension except in Act iv, where he has produced a version reflecting the much ampler "northern" text; this inconsistency alone shows something of the problems remaining to be resolved. In translating, we were impressed by a version edited and commented on by the Telugu scholar PĀTIBANDA MĀDHAVA ŚARMA (Hyderabad, 1968), which offers consistently better readings apparently derived from an Andhra Vulgate version of the text (MĀDHAVA ŚARMA gives no indication of the provenance of the text he prints); while this printed version unfortunately records only the Sanskrit *chāyā* of Prakrit verses, it does give a relatively complete reading of Act iv in its fuller form. We have occasionally cited this Andhra text in the notes and, rarely, allowed ourselves to insert small fragments of text into the transla-

tion (noted each time as MŚ) when they seemed to provide much-needed connectives or correctives.

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We wish to dedicate this translation of one of the great Sanskrit works to our good friends and teachers, H.V. NAGARAJA RAO of Mysore and J. PRABHAKARA SASTRY of Visakhapatnam.

Notes

- 1 “Málavika and Agni-mitra,” translated by D. BALOGH & E. SOMOGYI, Clay Sanskrit Library, forthcoming. “The Recognition of Shakúntala” (Kashmir Recension), translated by S. VASUDEVA, Clay Sanskrit Library, 2006.
- 2 KOSAMBI (1962: 42–82); WRIGHT (1967); GOLDMAN (1969); KEITH (1913).
- 3 *Satapatha Brāhmaṇa* 11.5.1.
- 4 *Bṛhaddevatā* 7.147–143.
- 5 *Mahābhārata* 1.70; cf. *Viṣṇupurāṇa* 4.6.34–94; *Matsyapurāṇa* 24.10–32; *Padmapurāṇa* 5.12.62–86; *Vāyupurāṇa* 2.29.1–45. *Skandapurāṇa* 3.1.28 (*Setumāhātmya*); *Kathāsaritsāgara* 3.4–30; discussion by JANAKI (1962–64). On the sequentially androgynous *Ilal*, see DONIGER (1980: 303–05).
- 6 Later versions such as the Tamil *Purūravacakkiravarti-katai* expand on the story in creative ways and deserve a separate study.
- 7 See discussion in VELANKAR (1961: xxxviii–xxxix); GITOMER (1984: 348–52); JANAKI (1962–64).
- 8 Translated by W. DONIGER, Clay Sanskrit Library, 2007.

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- 9 A similar paradigm applies to male deities, who normally have two wives—a “high” official bride, such as Rúkmini or Párvati, and a “lower,” darker, and more beloved wife such as Satya-bhama and Ganga.
- 10 *Dhvanyāloka* 3, after *kārikā* 14. This is in contrast to depictions of the heroic, in which superhuman qualities can be brought in for superhuman beings.
- 11 In the Telugu *Vasucaritramu*, the river Girika falls madly in love with a mountain.
- 12 This consequential ambiguity goes back as far as the Rig Vedic hymn 10.95.
- 13 See introduction to the VELANKAR edition (pp. xxxiii–xxxvii) and GITOMER (1984: 345–48).

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Abbreviations

AR	The Andhra vulgate recension
ed.	The critical edition of H.D. VELANKAR (1961)
em.	Emendation
Kale	The edition of M.R. KALE (1967)
Kāṭ	KĀṬAYAVEMA's text in the Sanskrit Academy edition (1966)
Kon	The Koneśvarī commentary's text in the Sanskrit Academy edition (1966)
MŚ	MĀDHAVA ŚARMA (1968)

HOW ÚRVASHI WAS WON



PRELUDE TO ACT ONE

1.1 **V**EDĀNTESU YAM āhur eka|puruṣam
vyāpya sthitam rodasī,
yasmīn «īśvara» ity an|anya|viṣayaḥ
śabdo yath”|ārth’|ākṣaraḥ,
antar yaś ca mumukṣubhir niyamitaḥ
prāṇ’|ādibhir mṛgyate,
sa Sthānuḥ sthira|bhakti|yoga|su|labho
nih|śreyasāy’ āstu vah. [1]

nāndy/ante

SŪTRA | DHĀRAH (*nepathy’|ābhimukham avalokya*): māriṣa,
itas tāvat.

PĀRIPĀRSVAKAḤ (*praviśya*): bhāva, ayam asmi.

1.5 SŪTRA|DHĀRAH: māriṣa, bahuśas tu pariṣadā pūrveṣām kavī-
nām dṛṣṭaḥ prayoga|bandhaḥ. so ’ham adya Vikramorva-
śiyām nām’ ā|pūrvam nāṭakam prayokṣye. tad ucyatām
pātra|vargāḥ, sveṣu sveṣu pāṭheṣv a|sammūḍhair bhavi-
tavyam iti.

PĀRIPĀRSVAKAḤ: yad ājñāpayati bhāvah.

iti niṣkrāntah.

SŪTRA|DHĀRAH: yāvad idānīm ārya|miśrān vijñāpayāmi.

pranayiṣu vā dākṣiṇyād
atha vā sad|vastu|puruṣa|bahumānāt
śṛṅuta manobhir avahitaiḥ
kriyām imām Kālidāsasya. [2]

BOOKS SPEAK OF him as the one person who fills
all space.

1.1

The word “God” applies literally and only to him.

Those who want to be free control their breath
and search for him deep inside.

He is Sthanu, the Pillar, easy to find by
steady attention.

May he bless you
with what is best.

At the end of the benediction enter the DIRECTOR.

DIRECTOR (*looking backstage*): My friend, come here.

ASSISTANT (*entering*): I'm here.

DIRECTOR: My friend, this audience usually sees plays by 1.5
earlier poets. But today, I intend to stage a play that has
never been performed, called “How Úrvashi Was Won.”
Tell the actors to be totally attentive to their lines.

ASSISTANT: As you command.

Exit.

DIRECTOR: I have something to say to this learned audience.

Because you love us
or out of respect for the subject and the hero
of this play,
please listen carefully*
to this new work of Kali-dasa's.

HOW ÚRVASHI WAS WON

1.10 NEPATHYE: 「ajjā, parittāadha, parittāadha!」

SŪTRA|DHĀRAH (*karmam dattvā*): aye, kim nu khalu mad|
vijñāpan' lānantaram ārtānām kurarīṇām iv' ākāśe śabdah
śrūyate. (*vicintya*) bhavatu. jñātam.

ūr' | udbhavā Nara|sakhasya muneḥ sura|strī
Kailāsa|nātham upasṛtya nivartamānā,
bandī|kṛtā vibudha|śatrubhir ardha|mārge.
krandaty atah karuṇam apsarasām gaṇo 'yam. [3]

iti niṣkrāntah.

prastāvana.

ⁱ Narāyana

PRELUDE TO ACT ONE

FROM BACKSTAGE: Help! Help!

1.10

DIRECTOR (*listening*): What's this? No sooner did I speak than I hear a cry in the sky like the screeching of helpless lambs.*(*thinking*) Yes. Now I know.

This woman of the gods who was born from the thigh of Nara's friendⁱ was captured by the gods' enemies on her way back from Kubéra's palace. What I hear is the heart-breaking screams of her friends.

Exit.

End of the Prelude.



ACT ONE

1.15 *tataḥ praviśanty APSARASAḥ.*

APSARASAḥ: 「ajjā, parittāadha, parittāadha! jo sura|pakkha| vādī, jassa vā ambara|dale gadī atthi.」

tataḥ praviśaty apatī|kṣepena rath'|ārūḍho RĀJĀ SŪTAŚ ca.

RĀJĀ: alam alam ākranditena. sūry'|ōpasthānāt pratinivṛttam Purūravasam mām upetya kathyatām, kuto bhavatyah paritrātavyā iti.

RAMBHĀ: 「asur'|āvalevādo.」

1.20 RĀJĀ: kim punar asur'|āvalepena bhavatīnām aparāddham?

MENAKĀ: 「suṇādu mahā|rāo. jā tavo|visesa|parisam̄kidassa su | umāram paharanām Mahindassa, paccādeso rūva | gavvidāe Sirīe, alam|kāro saggassa, sā no pia|sahī Uvvasi Kubera|bhavaṇādo nivat̄tamāṇā keñ' āvi dāṇavena Cittalehā|dudiā addha|patham jjeva bandi|ggāham gahidā.」

RĀJĀ: api jñāyate katamena dig|bhāgena gataḥ sa jālmah?

SAHAJANYĀ: 「puvv'|uttareṇa.」

RĀJĀ: tena hi mucyatām viṣādah. yatisye vah sakhi|pratyā-nayanāya.

1.25 APSARASAḥ: 「sarisaṁ edam Soma|vamsa|saṁbhavassa.」

RĀJĀ: kva punar mām bhavatyah pratipālayiṣyanti?

ÁPSARASES: Help! Help! Anyone here a friend of the gods,
who can find his way in the sky?

The KING, mounted on his chariot with his CHARIOTEER, enters, tossing aside the curtain.

KING: Don't worry. I'm Puru·ravas, coming back after worshiping the sun. Tell me who is threatening you.

RAMBHA: Those violent demons.

KING: What have they done to you?

MÉNAKA: Listen, great king. Our friend—Indra's most delicate weapon against any threat from an aspiring sage, the only one who can surpass Lakshmi's proud beauty, the very ornament of heaven, Úrvashi—was returning from Kubéra's palace when, halfway home, she was kidnapped along with her friend, Chitra·lekha, by some demon or other.

KING: Do you know which way the kidnapper went?

SAHA·JANYA: North-east.

KING: In that case, stop worrying. I'll try to bring back your friend.

ÁPSARASES: That's what we'd expect to hear from a king born in the family of the Moon.

KING: Where will you wait for me?

HOW ÚRVASHI WAS WON

APSARASAH: 『imassim Hemakūda|sihare.』

RĀJĀ: sūta, Aiśānīm diśam̄ prati coday' âsvān āśu|gamanāya.

SŪTAH: yad ājñāpayaty āyuṣmān.

1.30 *iti yath”|ōktam̄ karoti.*

RĀJĀ (*ratha/vegam̄ nirūpayan*): sādhu, sādhu! anena ratha|
vegena pūrva|prashthitam̄ Vainateyam apy āsādayeyam̄,
kim̄ punas tam apakāriṇam̄ Maghonah. mama hi

agre yānti rathasya reṇuvad amī
cūrnī|bhavanto ghanāś,
cakra|bhrāntir ar’|āntareṣu janayaty
anyām iv’ ār’āvalim̄.
citra|nyastam iv’ ā|calam̄ haya|śirasy
āyāmavañ cāmaram̄,
yaṣṭy|agre ca samaṇ sthito dhvaja|paṭah
prānte ca veg’|ānilāt. [4]

niṣkrānto rathena RĀJĀ SŪTAŚ ca.

RAMBHĀ: 『halā, jaha|ṇiddiṭṭham̄ padesaṇ samkamamha.』

1.35 *iti śail’|āvataranam̄ nāṭayitvā sthitāḥ.*

RAMBHĀ: 『avi ṣāma so rā’|ēsī samuddhare ḥo hiaa|sallam̄?』

MENAKĀ: 『mā de saṃsao bhodu. ṣām̄ uvaṭṭhida|sampahāro
Mahindo Majjhama|loādo sa|bahumāṇam̄ āṇāvia tam̄
evva viaa|senā|muhe ḥiojedi.』

¹Earth, between heaven and the Nether World

ACT ONE

ÁPSARASES: Right here, on the peak of the Golden Mountain.

KING: Driver, turn the horses north-east and go as fast as you can.

CHARIOTEER: As you say, my young master.

Follows this instruction.

1.30

KING (*miming the speed of the chariot*): Excellent! At this speed we could overtake the great eagle Gáruda, even if he had a big head-start—let alone this demon who has offended Indra. For

Clouds turn to dust as my chariot speeds through
the sky,
wheels turning so fast I see spokes within spokes.
Still, like in a painting, are the feathers tied to
the horses' heads,
and my flag, as if held by two poles, is stretched taut
by the wind.

Exeunt the KING, CHARIOTEER, and chariot.

RAMBHA: Let's go wait for him where we told him.

They mime a descent to the mountain.

1.35

RAMBHA: Will the noble king relieve the pain in our heart?

MÉNAKA: Don't worry. Whenever Indra has to fight a battle, he invites this man from the Middle Worldⁱ and honors him with command over his own army, doesn't he?

HOW ÚRVASHI WAS WON

RAMBHĀ: 「savvahā viaī bhodu.」

SAHAJANYĀ (*kṣaṇa/mātram sthitvā*): 「halā, samassasadha samassasadha. eso uccalida|hariṇa|kedaṇo tassa rā'|ēsiṇo Somadatto raho dīsadi. ḡa kkhu so a|kid'|attho nivattissadi.」

1.40 *sarvā uccakṣuso vilokayanti.*

tataḥ praviśati RĀJĀ rathena sūtaś ca, CITRALEKH”/āvalambita/ hastā bhaya/nimilit’/ākṣī c’ ÔRVAŚĪ.

CITRALEKHĀ: 「samassasadu, samassasadu pia|sahī.」

RĀJĀ: sundari, samāśvasihi, samāśvasihi.

gataṁ bhayaṁ, bhīru, sur’|āri|saṁbhavam;
tri|loka|raksī mahimā hi Vajriṇāḥ.
tad etad unmīlāya cakṣur āyatam,
mah”|ōtpalam pratyuṣas’ īva padminī. [5]

1.45 CITRALEKHĀ: 「ammahe, ūsasida|metta|jīvidā ajja vi saṇṇam
ṅa paḍivajjadi.」

RĀJĀ: balavad atra|bhavatī paritrastā. tathā hi
muñcati na tāvad asyāḥ
kampam kusuma|sama|bandhanam hṛdayam,
paśya, hari|candanena
stana|madhy’|ōcchvāsinā kathitam. [6]

ACT ONE

RAMBHA: May he always succeed.

SAHA·JANYA (*after a moment*): Take heart. I can see his chariot, Soma·datta, with the deer-flag flying high. He wouldn't come back empty-handed.

All look up.

1.40

The KING enters in his chariot, with his CHARIOTEER, as does ÚRVASHI, holding CHITRA·LEKHA's hand, her eyes closed in fear.

CHITRA·LEKHA: Dear friend, everything is fine.

KING: Be calm, sweet girl.

There's nothing to fear.
Don't be timid.
The danger from the demons
has passed. Indra has power
to protect all three worlds.
Open your wide eyes,
as the lotus to the morning sun.

CHITRA·LEKHA: She's breathing, so we know she's alive. But 1.45
she's still not responding.

KING: She must have been terrified. For

Her heart, tender as a flower,
is still trembling,
as you can see from the sandal paste
rising and falling between her breasts.

CITRALEKHĀ: 「halā, pajjavatthāvehi attāṇam. an|accharā via
paḍihāsi.」

URVAŚĪ *pratyāgacchati.*

1.50 RĀJĀ: ayi, prakṛtim āpadyate te sakhi.

āvir|bhūte śaśini tamasā
mucyamān” ēva rātrir,
naiśasy’ ārcir hutā|bhuja iva
cchinna|bhūyiṣṭha|dhūmā,
mohen’ āntar vara|tanur iyam
laksyate mukta|kalpā,
gaṅgā rodhah|patana|kaluṣā
gr̥hṇat” īva prasādam. [7]

CITRALEKHĀ: 「sahi, vīsaddhā hohi. parābhūdā khu ti|dasa|
paripanthiṇo had’|āsā.」

URVAŚĪ (*cakṣusī unmīlya*): 「kim pahāva|damṣiṇā Mahinde-
ṇa?」

CITRALEKHĀ: 「na Mahindeṇa. Mahinda|saris’|âṇubhāvena
imiṇā rā’|ēsiṇā.」

1.55 URVAŚĪ (RĀJĀNAM *vilocya, ātma/gatam*): 「uvakidam khu dā-
navehim.」

RĀJĀ (*prakṛti/sthām* URVAŚĪM *nirvarṇya; ātma/gatam*): sthāne
khalu Nārāyaṇam ṣiṣṭim vilobhayantyas tad|ūru|saṁbha-
vām imām dr̥ṣṭvā vr̥iditāḥ sarvā apsarasa iti. atha vā n’
eyam tapasvinah sriṣṭir bhavitum arhati. tathā hi

asyāḥ sarga|vidhau prajā|patir abūc
candro nu kānti|pradah,
śrīṅgār’|āika|rashaḥ svayam nu Madano,

ACT ONE

CHITRA·LEKHA: Get hold of yourself. You're behaving like a human being, not an *ápsaras*.*

ÚRVASHI *comes to*.

KING: Your friend is back.

1.50

As Night breaks free from the dark at moonrise,
or the flame of an evening fire blazes up
as the smoke mostly clears,
this lovely girl is almost fully awake,
like a river, muddied when its banks collapse,
that now runs clear.

CHITRA·LEKHA: Friend, you're fine now. Those wretched enemies of the gods have been routed.

ÚRVASHI (*opening her eyes*): By the great warrior, Indra?

CHITRA·LEKHA: Not by him, but by this noble king, who is like a second Indra.

ÚRVASHI (*looking at the KING, to herself*): Those demons have 1.55 done me a favor.

KING (*studying ÚRVASHI, who is back to herself; to himself*):

It's not for nothing that all the *ápsaras* women, who were trying so hard to seduce the sage Naráyana, were put to shame when they saw this girl, who was born from his thigh. But then no sage could possibly have created her. For

the brilliant Moon himself was the god who made her,

or maybe it was Kama, who presides over love,
or the month of spring, exploding in flowers.

māso nu puṣp' |ākaraḥ.

Ved' |âbhyaśa|jaḍaḥ kathaṁ nu viṣaya|
 vyāvṛtta|kautūhalo
 nirmātuṁ prabhaven mano|haram idam
 rūpaṁ purāṇo muniḥ? [8]

URVAŚĪ: 「halā, so sahī|aṇo kahim khu bhave?」

CITRALEKHĀ: 「mahā|rāo a|bhaa|dāī jāṇādi.」

1.60 RĀJĀ (URVAŚIM *vilokayan*): mahati viṣāde vartate. paśyatu
 bhavatī,

yadṛcchayā tvam sakṛd apy a|vandhyayoh
 pathi sthitā, sundari, yasya netrayoh,
 tvayā vinā so 'pi samutsuko bhavet.
 sakhi|janas te kim ut' ārdra|sauhṛdaḥ? [9]

URVAŚĪ (*apavārya*): 「abhijādaṁ khu se vaanām. aha vā can-
 dādo amiaṁ ti kim ettha accariam?」 (*prakāśam*) 「ado evva
 ḥam pekkhidum tuvaradi me hiaam.」

RĀJĀ (*hastena darśayan*):

etāḥ, su|tanu, mukhaṁ te
 sakhyah paśyanti hema|kūṭa|gatāḥ—
 pratyāgata|prasādaṁ
 candram iv' ὄpaplavān muktam. [10]

1.65 CITRALEKHĀ: 「halā, pekkha.」

ACT ONE

An antique sage, senile from too much
chanting of the Veda, turned away
from the joys of the world—
how could he possibly create something
so exquisite?

ÚRVASHI: I wonder where our friends are.

CHITRA·LEKHA: The king who saved you should know.

KING (*studying* ÚRVASHI): Your friends seem to be rather sad. 1.60
See for yourself:

If a person sees you by accident, even once
when you cross his path,
he'll be happy he has eyes
and he'll miss you forever
when you're not there.
Won't your friends, who love you,
miss you too?

ÚRVASHI (*aside*): His words are sweet, like the nectar of life.
It's no wonder: he's born from the moon. (*aloud*) That's
who I can't wait to see.

KING (*pointing with his hand*):

Your friends are watching your lovely face
from the top of that golden mountain—
a full moon released from the clutches
of an eclipse.

CHITRA·LEKHA: Look, my friend.

1.65

HOW ÚRVASHI WAS WON

URVAŚĪ (RĀJĀNAM *sa/spr̥ham paśyanti*): 「sama|dukkho pibai
vva mām naṇehim...」

CITRALEKHĀ (*s/ākūtam*): 「aī, ko?」

URVAŚĪ: 「sahī|ano.」

RAMBHĀ (*sa/harṣam*): 「eso Cittalehā|dudiam Uvvasim geṇ-
hia, Visāhā|samīva|gado via cando, uvaṭṭhido rā’|ēsī.」

1.70 MENAKĀ (*nirvarṇya*): 「duve vi ḋo piāṇi uvaṇadāṇi—iām
paccāṇidā sahī, aam ca a|parikkhado mahā|rāo tti.」

SAHAJANYĀ: 「suṭṭhu bhaṇāsi. dujījaā khu dāṇavā.」

RĀJĀ: sūta, idam tac|chaila|śikharam. avatāryatām rathah.

SŪTAH: yad ājñāpayaty āyuṣmān.

iti yath”jōktam karoti.

1.75 RĀJĀ (*cakr’|ôdghātām rūpayitvā, ātma/gatam*): hanta, datta|
phalo me viṣam’|āvatārah.

yad ayam ratha|samkṣobhād
amṣen’ āmso rath’|ōpama|śronyāḥ
spr̥ṣṭah, sa|roma|vikriyam
aṅkuritām Manasijen’ ēva. [11]

URVAŚĪ (*sa/vrīdam*): 「halā, kiṁ ci parado osara.」

ACT ONE

ÚRVASHI (*looking at the KING, with deep longing*): Drinking me in through the eyes, feeling my pain...

CHITRA·LEKHA (*mischievously*): Who?

ÚRVASHI: Our friends, of course.

RAMBHA (*joyfully*): Like the moon entering the Twin Star,* this noble king is coming here with Úrvashi and Chitra-lekha.

MÉNAKA (*looking closely*): We have two things to celebrate—
our dear friend has come back in one piece, and the king
is unhurt. 1.70

SAHA·JANYA: Well said, well said. Demons are a nuisance.

KING (*to his CHARIOTEER*): Here is the peak. Land the chariot.

CHARIOTEER: As you command.

He does as instructed.

KING (*miming a jolt, to himself*): This rough landing has 1.75
done me good.

Her shoulder touched mine
as the chariot landed with a jolt.
My whole body came alive.
Am I in love?

ÚRVASHI (*shyly, to CHITRA·LEKHA*): My friend, move a little.

HOW ÚRVASHI WAS WON

CITRALEKHĀ (*sa/smitam*): 「ñ' âham sakkā.」

RAMBHĀ: 「edha, saṁbhāvemha rā'̄ēsim.」

1.80 *sarvā upasarpanti.*

RĀJĀ: sūta, sthāpaya ratham

yāvat punar iyam su|bhrūr
utsukābhiḥ samutsukā
sakhībhir yāti samparkam,
latābhiḥ śrīr iv' ārtavī. [12]

SŪTAS *tathā karoti.*

APSARASAḤ: 「diṭṭhiā mahā|rāo viaṇa vadḍhadi.」

1.85 RĀJĀ: bhavatyāś ca sakhi|samāgamena.

URVAŚĪ (CITRALEKHĀ/*datta|hasti rathād avatīrya*): 「halā, e-
dha. pīḍidam mam parissajadha. na kkhu me āsā āsi,
bhūo vi sahī|aṇam pekkhissam ti.」

sarvāḥ sa|tvaram pariṣvajante.

RAMBHĀ: 「savvahā mahā|rāo kappa|sadāim puhavim pāla-
anto bhodu.」

SŪTAḤ: āyuṣman, pūrvasyām diśi mahatā ratha|vegen' ḫpa-
darśitah śabdah.

ACT ONE

CHITRA·LEKHA (*smiling*): I can't.

RAMBHA: Come, let us receive the king.

They approach.

1.80

KING: Driver, stop

so that this lovely woman, so full of longing
can reunite with her longing friends,
as flowering spring
touches vine after vine.

The CHARIOTEER does as instructed.

ĀPSARASES: Congratulations, your majesty, on your victo-
rious return.

KING: My best to you on being rejoined by your friend.

1.85

ÚRVASHI (*alighting from the chariot with the support of CHI-
TRA·LEKHA's hand*): Come, give me a hug. I didn't be-
lieve I'd ever see you again.

All embrace eagerly.

RAMBHA: Be our king for millions of years.

CHARIOTEER: Young master, I hear a loud rumbling, like a
chariot approaching from the east.

1.90 ayam ca gaganat̄ ko 'pi tapta|cāmīkar'|ângadah̄
avarohati śail'|âgram̄, taditvān iva toyā|dah̄. [13]

APSARASAḤ: 「ammo, Cittaraho.」

tataḥ praviśati CITRARATHAH.

CITRARATHAH (RĀJ'/âbhimukham sthitvā): diṣṭyā Mahendr' |
opakāra|paryāptena vikrama|mahimnā vardhate bhavān.

RĀJĀ: aye, gandharva|rājah̄. (*rathād avatīrya*) svāgatam̄ priya|
suhṛde.

1.95 *parasparam hastau sprśataḥ.*

CITRARATHAH: vayasya, Keśinā hṛtām Urvaśīm Nāradād
upaśrutya pratyāharan̄'|ârtham asyāḥ Śatakrutunā gan-
dharva|senā samādiṣṭā. tato vayam antarā cāraṇebhyas
tvadiyam̄ jay'|ôdāharan̄am upaśrutya tvām iha|stham̄
draṣṭum upāgatāḥ. sa bhavān imām puras|kṛtya sah'
âsmābhīr Maghavantam̄ draṣṭum arhati. mahat khalu
tatra|bhavato Maghonaḥ priyam anuṣṭhitam̄ bhavatā.
paśya:

purā Nārāyaṇen' ēyam
atisṛṣṭā Marutvate,
daitya|hastād apācchidya
suhṛdā samprati tvayā. [14]

RĀJĀ: mā, m" âivam̄.

nanu Vajriṇa eva vīryam etad,
vijayante dviṣato yad asya pakṣyāḥ.
vasudhā|dhara|kandar'|âbhisarpī

ACT ONE

I see the gleam of golden armlets.
Someone is coming from the sky,
down to the mountain top,
a dark cloud with flashing lightning.

1.90

ĀPSARASES: Oh, it must be Chitra·ratha.

CHITRA·RATHA *enters.*

CHITRA·RATHA (*standing before the KING*): I celebrate your splendid victory. Indra will take it as a great service.

KING: Welcome, *gandhárva* king. (*disembarking*) Welcome, my dear friend.

They touch hands.

1.95

CHITRA·RATHA: My friend, as soon as Indra heard from Náraða that Úrvashi had been kidnapped by Keshin, he ordered the *gandhárva* army into action. But meanwhile we heard the singers performing your Song of Victory. So I came to see you here. It would be only appropriate for you to bring Úrvashi to Indra, together with us. You have done Indra a great favor. For

First she was given to Indra
by the sage Naráyana, and now again
by you, a friend, cutting her loose
from the demon's grasp.

KING: Don't say that.

If his allies win a war
against his enemies,
it's Indra's power at work.
Even the echo of a lion's roar

prati|śabdo 'pi harer bhinatti nāgān. [15]

1.100 CITRARATHAH: yuktam etat. an|utsekaḥ khalu vikram'|ālam|
kāraḥ.

RĀJĀ: n' āyam avasaro mama Śatakratūm draṣṭūm. tvam ev'
âtra|bhavatīm prabhōr antikām prāpaya.

CITRARATHAH: yathā bhavān manyate. ita ito bhavatyah.

APSARASAḥ *prasthitāḥ*.

URVAŚĪ (*jan'*āntikam): 「halā Cittalehe, uvaāriṇām pi rā」|
ēsim ṣa sakkuṇomi āmantedūm. tā tumām me muham
hohi.」

1.105 CITRALEKHĀ (*jan'*āntikam): 「mahā|rāa, Uvvasī viṇṇavedi,
mahā|rāeṇa abbhaṇuṇṇādā icchāmi pia|sahim via mahā|
rāassa kittīm Mahinda|loam ḡedum.」

RĀJĀ: gamyatām punar darśanāya.

sarvāḥ sa/GANDHARVĀ ākāś'|ōtpatanām rūpayanti.

URVAŚĪ (*utpatana/bhangam rūpayitvā*): 「ammahe, ladā|viḍa-
ve me e'|āvalī veaantiā laggā.」 (*parivṛtya*) 「Cittalehe, moā-
vehi dāva ṣam.」

CITRALEKHĀ (*sa/smitam*): 「diḍham khu laggā. dum|moā via
me paḍihādi. bhodu, jadissam dāva.」

1.110 URVAŚĪ: 「sumarehi dāva edam attaṇo vaanām.」

ACT ONE

booming from mountain caves
can shatter elephants.

CHITRA·RATHA: That's well spoken. It's humility that enhances power. 1.100

KING: My friend, this is not the right moment for me to see Indra. You, please, bring this young lady to him.

CHITRA·RATHA: Whatever you think best. This way, ladies.

The ÁPSARASES begin to exit.

ÚRVASHI (*aside*): Dear Chitra-lekha, this king has done me a great favor. I am unable to take leave of him. Please speak for me.

CHITRA·LEKHA (*aside*): Your Highness, my friend Úrvashi says that with your permission, she would like to take your fame with her, like a friend, to the world of the gods. 1.105

KING: Go safely. We will meet again.

The ÁPSARASES and GANDHÁRVAS mimic flying in the sky.

ÚRVASHI (*her take-off obstructed by an obstacle*): Hey! My long necklace got entangled in this vine. (*turning back*) Chitra-lekha, please disentangle it for me.

CHITRA·LEKHA (*smiling*): It's stuck rather tightly. It looks like I can't release it. I'll do my best.

ÚRVASHI: Remember what you just said. 1.110

CITRALEKHĀ *nātyena mocayati.*

RĀJĀ (*sva/gatam*):

priyam ācaritam, late, tvayā me
gamane 'syāḥ kṣaṇa|vighnam ācarantyā,
yad iyaṁ punar apy apāṅga|netrā
parivṛtt' |ārdha|mukhī may" âdya dr̄ṣṭā. [16]

SŪTAH: āyuṣman,

1.115 adah Surendrasya kṛt' |āparādhān
prakṣipya daityān lavaṇ' |āmbu|rāśau,
vāyavyam astraṁ śara|dhim punas te
mah" |ōragaḥ śvabhram iva praviṣṭam. [17]

RĀJĀ: tena hy upaśleṣaya ratham yāvad ārohāmi.

SŪTAS *tathā karoti.* RĀJĀ *nātyena ratham ārūḍhah.* URVAŚĪ RĀJĀNAM *avalokayantī sa/nihsvāsam saha sakhyā niśkrāntā,* CITRARATHAŚ *ca.*

RĀJĀ (*URVAŚĪ/mārg' |ōnmukhah*): aho, dur|labh' |ābhilāśi me
mano|rathah.

eṣā mano me prasabham ūśarīrāt
pituh padam madhyamam utpatantī
sur' |āṅganā karṣati, khaṇḍit' |āgrāt
sūtram mṛṇālād iva rāja|hamsī. [18]

CHITRA·LEKHA *frees the necklace.*

KING (*to himself*):

Thank you, sweet vine.
 You've done me a favor
 by holding her back for a moment.
 I got to see her again
 as she half-turned toward me,
 stealing a last look.

CHARIOTEER: Young master,

You hurled those demons who harmed Indra
 into the depths of the salty sea.
 Your weapon, swift as the wind,
 is now back in its sheath
 like a killer snake in its hole.

1.115

KING: Bring the chariot close so I can get in.

The CHARIOTEER does so. The KING mimes entering the chariot. ÚRVASHI, still looking back at the KING, exits with a sigh along with her friend and CHITRA·RATHA.

KING (*looking in the direction ÚRVASHI has gone*): I always seem to want what is hard to get.

This woman from heaven
 pulls my heart from my body
 as she flies to her father's world
 in the middle of the sky,
 as a regal goose pulls fiber
 from the tip of a broken lotus stem.

HOW ÚRVASHI WAS WON

1.120

iti niṣkrāntāḥ sarve.

*iti mahākavi|Kālidāsa|viracite Vikramorvaśīye
prathamo 'nkaḥ.*

ACT ONE

Exeunt omnes.

1.120

*End of Act One of "How Úrvashi was Won"
by the great poet Kali-dasa.*



PRELUDE TO ACT TWO

2.1 *tataḥ praviśati VIDŪŠAKAH.*

VIDŪŠAKAH: 「hī hī bho, nīmantan̄」|ōvāneṇa bamhaṇo param' |ānneṇa via rāa|rahasseṇa phuṭtamāṇo na sakkūnomi jaṇ' |āiṇe attaṇo jīham rakkhidum. tā jāva tattha|bhamavam vaasso kajj' |āsanādo uṭhedi, dāva imassim virala| jaṇa|sampāde vimāṇ|ucchamga|parisare ciṭṭhisam.」

parikramya sthitah.

CETI (praviśya): 「āṇatta mhi devī Kāsi|rāa|puttīe, «haṇje Niuṇie, jado pahudi bhaavado sujjassa uvaṭṭhāṇam kadaua paḍiṇivutto ajja|utto, tado pahudi suṇṇa|hiao via lakkhiadi. tā tassa pia|vaassādo ajja|Māṇavaādo jāṇāhi dāva se ukkaṇṭhā|kāraṇam» ti. kaham khu mae bamha|bandhū adisamḍheo? aha vā virala|tiṇ'|agga|laggam via osāa|salilam ciram tassim rahassam na ciṭṭhadi. jāva nām aṇṇesāmi.」 (parikramy' āvalokyā ca) 「eso ālekkha|vāṇaro via kiṁ pi tuṇhim|bhūdo ajja|Māṇavao ciṭṭhadi. jāva nām uvasappāmi.」 (upasṛtya) 「ajja, vandāmi.」

2.5 VIDŪŠAKAH: 「sotthi bhodīe.」 (ātma|gatam) 「imam duṭṭha|cediam pekkhia tam rāa|rahassam hiaam bhindia ḥik-kamadi.」 (prakāśam) 「Niuṇie, samgīda|vāvāram ujjhia kahim patthidā si?」

NIPUṄIKĀ: 「devī vaanēṇa ajjam evva pekkhidum.」

VIDŪŠAKAH: 「kiṁ tattha|bhodi āṇavedi?」

NIPUṄIKĀ: 「devī bhaṇādi, «sadā vi aijo maï pakkhā|vādī, na mam aṇ|uida|veaṇā|dukkhidam uvekkhadi» tti.」

CLOWN: Like a brahmin who's gorged on sweet dessert at a feast,* I'm about to burst with the king's secret, and there are people all around me. I can't hold my tongue. While my friend finishes his business in the court, I'll wait here, in this courtyard where there's nobody.

Walks around and sits down.

MAIDSERVANT (*entering*): The queen, the King of Kashi's daughter, said to me, "Nípunika, my dear, ever since His Highness came back from worshipping the sun, he seems a little distracted. See if you can elicit from his friend Mánavaka the reason for this restlessness." How am I going to fool that pseudo-brahmin? But then how long can he keep a secret anyway? He holds it like a drop of dew on the tip of a blade of grass. I'll look for him. (*walking around, looking*) Here he is, Mánavaka, sitting still as a painted monkey. I'll approach him. (*approaching*) My respects to you, sir.

CLOWN: Bless you. (*to himself*) She's a tough cookie. The secret is already popping out of my heart. (*aloud*) Where are you going, Nípunika? Why have you interrupted your music practice?

NÍPUNIKA: I came to find you, sir, by the queen's order.

CLOWN: What exactly did Her Highness say?

NÍPUNIKA: The queen says you always take her side, and you never ignore her when she's being unfairly neglected.

VIDŪŠAKAH: 「Niunie, kiṁ vā vaassena tattha|bhodīe padīū-lam āaridam?」

2.10 NIPUṄIKĀ: 「jan | ḥimittam bhaṭṭā ukkanṭhido, tāe itthiāe ḥāmena bhaṭṭinā devī ālavidā.」

VIDŪŠAKAH (*sva/gatam*): 「kaham? saam evva tattha|bhavadā rahassa|bhedo kido. kiṁ dāṇiṁ aham jihā|yantaṇeṇa dukkham anuhavāmi?」 (*prakāśam*) 「kiṁ āmantidā tattha|bhodī «Uvvasi» tti? tāe daṁsaṇeṇa ummādido tattha|bhavam na kevalam tattha|bhodim, mām pi viṇoda|vimuho daḍham pīḍedi.」

NIPUṄIKĀ (*ātma/gatam*): 「kidam mae bhedaṇam bhaṭṭiṇo rahassa|duggassa.」 (*prakāśam*) 「ajja, kiṁ dāva devie ḥivedemi?」

VIDŪŠAKAH: 「Niunie, viṇṇavehi tattha | bhodim, «jadāmi dāva mia|tiṇhiādo ḥivattedum vaassam, tado devie mu-ham pekkhissam» ti.」

NIPUṄIKĀ: 「jam aijo āṇavedi.」

2.15 *iti niṣkrāntā.*

nepathye VAITĀLIKAH: jayatu devah!

PRELUDE TO ACT TWO

CLOWN: Nípunika, has my friend done something she didn't like?

NÍPUNIKA: He must have some other woman on his mind. 2.10
He called the queen by her name.

CLOWN (*to himself*): So he himself has revealed the secret.
Why am I torturing myself by holding my tongue?
(aloud) Did he call Her Highness "Úrvashi"? Ever since he saw her, he's been out of his mind. He's neglecting not only the queen but me, too. He doesn't want to play with me.

NÍPUNIKA (*to herself*): I breached the fort. The secret is out.
(aloud) What should I say to the queen?

CLOWN: Tell Her Majesty that I'll do my best to wean my friend from this mirage. I won't come to see her until then.

NÍPUNIKA: As you command, sir.

Exit.

2.15

BARD (*from behind the scenes*): Victory to the king!

HOW ÚRVASHI WAS WON

ā lok' |āntāt pratihata|tamo|
vṛttir āsām̄ prajānām̄
tuly' |ōdyogas tava dina|krtaś
c' ādhikāro mato naḥ.
tiṣṭhaty ekaḥ kṣaṇam adhipatir
jyotiṣām̄ vyoma|madhye.
ṣaṣṭhe bhāge tvam api divasasy'
ātmanaś chanda|vartī. [I]

VIDŪṢAKAH (karnam dattvā): 「eso kajj' |āsaṇādo uṭṭhido ido
evva āacchadi vaasso. jāva se pāsa|parivattī homi.」

iti niṣkrāntah.

praveśakah.

PRELUDE TO ACT TWO

You and the sun
work alike, clearing away darkness
from the world we live in,
all the way to the end of space.
The sun is resting for a while
in the middle of the sky.
You, too, can take a break.
It's the sixth watch of the day.

CLOWN (*listening*): My friend has finished his work and is
coming this way. I'll join him.

Exit.

End of the opening scene.

2.20



ACT TWO

tataḥ praviśaty utkaṇṭhitō RĀJĀ VIDŪŠAKAŚ ca.

RĀJĀ:

ā darśanāt praviṣṭā
sā me sura|loka|sundarī hṛdayam
bāṇena Makaraketoḥ
kṛta|mārgam a|vandhya|pātena. [2]

VIDŪŠAKAH (ātma/gatam): 「sampīḍidā khu dāva tavassiñī
Kāsi|rāa|puttī」

RĀJĀ: api rakṣyate bhavatā rahasya|nikṣepah?

2.25 VIDŪŠAKAH (sa/viṣādam, ātma/gatam): 「adisaṁdhido mhi
dāsīe. aṇḍadhā ḡa vaasso evvam pucchadi.」

RĀJĀ: kiṁ bhavāṁs tūṣṇīm āste?

VIDŪŠAKAH: 「evvam mae ḷiantidā jihā, jaṁ bhavado vi sa-
hasā paḍivaanam ḡa demi.」

RĀJĀ: yuktam. atha kv' ēdānīm ātmānam vinodayeyam?

VIDŪŠAKAH: 「mahāṇasam gacchamha.」

2.30 RĀJĀ: kiṁ tatra.

VIDŪŠAKAH: 「tahim pañca|vihassa abbhavahārassa uvaṇada|
saṁbhārassa joaṇam pekkhamāṇehim sakkam ukkaṇṭhā
viṇodedum.」

Now the KING enters, full of longing, together with the CLOWN.

KING:

That beauty from heaven...
she entered my heart
at first sight, through the path
Love made with his arrow
that never fails.

CLOWN (*to himself*): I can see why the poor queen is suffering.

KING: I hope you've kept my secret.

CLOWN (*to himself, grieving*): That damned girl tricked me. 2.25
Otherwise, I wouldn't have had this question from my friend.

KING: Why don't you answer?

CLOWN: I've sealed my mouth so tightly that I can't even answer you.

KING: How nice. So: what shall we do now for fun?

CLOWN: Let's go to the kitchen.

KING: What's happening there? 2.30

CLOWN: We can watch how they put together the five kinds of food.* It will take our minds off her.

RĀJĀ: tatr' ēpsita|saṁnidhānād bhavān ramṣyate. mayā kha-
lu dur|labha|prārthanāḥ katham ātmā vinodayitavyah?

VIDŪṢAKAH: ḥnaṁ bhavaṁ tattha|bhodie Uvvasīe damaṇa|
pahaṁ gado?

RĀJĀ: tataḥ kiṁ?

2.35 VIDŪṢAKAH: ḥna kkhu sā dul|laha, tti samathemi.

RĀJĀ: pakṣa|pāto 'yam avadhāryatāṁ.

VIDŪṢAKAH: ḫevvam vadḍhadi me kodūhalāṁ. kiṁ tattha|
bhodi Uvvasī a|dudiā rūveṇa, ahaṁ via virūvadāe?

RĀJĀ: Māṇavaka, praty|avayavam a|śakya|varṇanāṁ tāṁ
avehi. samāsataḥ śrūyatāṁ.

VIDŪṢAKAH: ḫavahido mhi.

RĀJĀ:

2.40 ābharaṇasy' ābharaṇam,
prasādhana|vidheḥ prasādhāna|viśeṣaḥ,
upamānas'yâpi, sakhe,
pratyupamānam vapus tasyāḥ. [3]

VIDŪṢAKAH: ḫado kkhu bhavadā divva|rās'|āhilāsiṇā cādaa|
vvadaṁ gahidam.

RĀJĀ: vayasya, viviktād ṛte n' ānyad utsukasya manasaḥ
śaraṇam asti. tad bhavān pramada|vana|mārgam ādeśa-
yatu.

ACT TWO

KING: I'm sure there are things you'd enjoy there. But my mind is stuck on the impossible. It's not so easy to relax.

CLOWN: But Úrvashi saw you, didn't she?

KING: So what?

CLOWN: In that case, she's not so impossible to get.

2.35

KING: You're flattering me.

CLOWN: Now I'm curious. Is Úrvashi as beautiful as I'm ugly?

KING: Mánavaka, each and every part of her is beyond description. I'll have to summarize.

CLOWN: I'm all ears.

KING:

Jewels shine
because she wears them.
She beautifies beauty
and out-compares
all comparison.

2.40

CLOWN: You remind me of those birds who only drink water from the sky.

KING: My friend, when a person is in love, he needs to be alone. Lead me to the garden.

VIDŪŠAKAH (*ātma/gatam*): 『kā gadi?» (*prakāśam*) 『ido ido bhavam.» (*parikramya*) 『edena pamada|vanya|codidena via paccuggado bhavam āantuo dakkhiṇa|māru dena.»

RĀJĀ (*vilokya*): upapannam višeṣaṇam asya vāyoḥ. ayam hi

2.45 niśīñcan mādhavīm etāṁ
latāṁ, kaundīm ca nartayan,
sneha|dākṣiṇyayor yogāt
kām” īva pratibhāti me. [4]

VIDŪŠAKAH: 『īdiso evva de ahiniveso.» (*parikrāmitakena*)
『edam pamada|vanya|duvāram. pavisadu bhavam.»

RĀJĀ: praviś' āgrataḥ.

ubhau praviśataḥ.

RĀJĀ (*agrato vilokya*): vayasya, na mayā sādhu samarthitam,
āpat|pratikāraḥ kila pramada|van'|ōdyāna|praveśa iti.

2.50 vivikṣur yad aham tūrṇam udyānam tāpa|śāntaye,
sroto|jav'|ōhyamānasya pratīpa|taranam hi tat. [5]

VIDŪŠAKAH: 『kaham via?»

RĀJĀ:
idam a|su|labha|vastu|prārthanā|dur|nivāram
prathamam api mano me Pañcabāṇah kṣiṇoti,
kim uta Malaya|vāt'|ōnmūlit'|āpāṇḍu|patrair
upavana|sahakārair darśiteśv ankureu. [6]

ACT TWO

CLOWN (*to himself*): What can I do? (*aloud*) This way, sir.
(*walking around*). The garden itself has sent a soothing
breeze from the south to receive you.

KING (*looking*): That's a nice way to describe the wind. For
soaking the vine of spring,
dancing with the winter jasmine
with passion and empathy in turn,
the wind plays the role
of a real lover.*

2.45

CLOWN: Just like what you'd like to be. (*walking around*)
Here is the gateway to the garden. Enter, sir.

KING: You go first.

They both enter.

KING (*looking straight ahead*): I was wrong. The garden of-
fers no solace when you're in trouble.

Why did I want to come here?
To calm the pain of love?
The flood is sweeping me away,
and I want to swim upstream.

2.50

CLOWN: How's that?

KING:

My mind just won't stop
seeking the impossible.
Love is torturing me
with his five arrows, and now, what is worse,
the south wind has blown away the yellowed leaves,
and the mango trees brandish

VIDŪŠAKAH: 「alam paridevideṇa. a|ireṇa icchida|sampādaï-ttao Aṇaṅgo evva de sahāo bhavissadi.」

RĀJĀ: pratigṛhitam brāhmaṇa|vacanam.

2.55 *iti parikrāmataḥ.*

VIDŪŠAKAH: 「pekkhadu bhavam vasanda|ôdāra|śūaam ahirā-mattaṇam pamada|vaṇassa.」

RĀJĀ: nanu prati|pādapam ev' ālokayāmi. atra hi

agre strī|nakha|pāṭalam kurabakam
śyāmam dvayor bhāgayor;
bāl'|âśokam upodha|rāga|subhagam
bhed'|ônmukham tiṣṭhati;
iṣad|baddha|rājah|kaṇ'|âgra|kapiśā
cūte navā mañjari.
mugdhatvasya ca yauvanasya ca, sakhe,
madhye madhu|śrīḥ sthitā. [7]

VIDŪŠAKAH: 「eso maṇi | silā | paṭṭa | saṇāho adimutta | ladā |
maṇḍavo bhamara| samghaṭṭa | padidehim kusumehim
saam via kid'|ôvaāro bhavantam paḍicchadi. tā aṇugen-hīadu dāva eso.」

2.60 RĀJĀ: yathā bhavate rocate.

ity upaviśataḥ.

ACT TWO

their sharp, fresh buds.

CLOWN: Stop whining. Very soon that same Love God will come to your aid and bring you happiness.

KING: A brahmin's blessing received with thanks.

They walk around.

2.55

CLOWN: Look at the beauty of the garden, ready to invite spring in.

KING: Don't I see it in tree after tree?

Look at the *kúrabaka*, dark on both sides but light red
on top, like the fingernails of a woman.
The young *ashóka* is blood-red and ready
to explode. Fresh clusters of mango blossoms
are dusted with gold in the middle where the pollen
has slightly hardened. Spring unfolds
like a woman poised between innocence
and fullness.

CLOWN: This pavilion made of vines hanging over a slab of jeweled stone is waiting to welcome you with flowers that have fallen under the weight of the bees. Honor it by taking a seat.

KING: As you please.

2.60

They both sit down.

HOW ÚRVASHI WAS WON

VIDŪŠAKAH: 「iha suh'|āsiṇo bhavam̄ lalida|ladā|vilo hīamāṇa|
naaṇo Uvvasi|gadam̄ ukkaṇṭham̄ viṇodedu.」

RĀJĀ (*nihśvasya*):

mama kusumitāsv api, sakhe,
n' ḥopavana|latāsu namra|viṭapāsu
caksur badhnāti dhṛtim̄
tad|rūp'|āloka|dur|lalitam̄. [8]

2.65 tad upāyaś cintyatām̄ yathā sa|phala|prārthano bhaveyam̄

VIDŪŠAKAH (*vihasya*): 「bho, Ahallā|kāmuassa Mahindassa
vajjo, Uvvasi|pajjucchuassa bhavado aham̄, duve vi ettha
ummattaā.」

RĀJĀ: ati|snehaḥ khalu kārya|darśī.

VIDŪŠAKAH: 「eso cintemi. mā uṇa paridevideṇa samādhim̄
bhindhi.」

cintām̄ rūpayati.

2.70 RĀJĀ (*nimittam sūcayitvā, ātma|gatam*):

na su|labhā sakal'|ēndu|mukhī ca sā,
kim api c' ēdam Anaṅga|viceṣṭitam̄
abhimukhiṣv iva kāṅkṣita|siddhiṣu
vrajati nirvṛtim eka|pade manah. [9]

jāt'|āśas tiṣṭhati. tataḥ praviśaty ākāśa|yānen' ÔRVAŚĪ CITRA-
LEKHĀ ca.

ACT TWO

CLOWN: Now that you're sitting in comfort, you can let the vines enchant your eyes and perhaps forget about her.

KING (*sighing*):

Vines rich with flowers
grace the curving branches,
but my eyes don't rest there.
They want to see nothing
but her.

Think of some way to make my wish bear fruit.

2.65

CLOWN (*laughing*): I'm out of my depth in this matter. The thunderbolt couldn't help Indra when he was in love with Ahálya, and I'm not much use to you with Úrvashi.

KING: If you're a good friend, you'll find a way.

CLOWN: Be quiet, I'm thinking. Don't ruin my concentration with your whining.

Mimes thinking.

KING (*to himself, indicating a good omen*):

2.70

She's not easy to reach,
that woman radiant as the full moon.
Still, the Love God is giving me a sign.
When what you most want
is about to happen, a sudden happiness
floods your heart.

He waits, hopeful. ÚRVASHI enters through the sky together with CHITRA-LEKHA.

CITRALEKHĀ: 「halā, kahim aṇiddiṭṭha|kāraṇam gacchīadi?」

URVAŚĪ: 「sahi, tadā Hemaūḍa|sihare ladā|vidaveṇa khaṇa|
vigghid'jāāsa|gamaṇam mām ohasia kim dāṇim puccha-
si?」

- 2.75 CITRALEKHĀ: 「kim tassa rājāśinō Purūravassa saāsaṇam patthi-
dā si?」

URVAŚĪ: 「aām me avahatthida|lajjo vavasāo.」

CITRALEKHĀ: 「ko uṇa sahīe padhamam pesido?」

URVAŚĪ: 「hiaam.」

CITRALEKHĀ: 「ado avaram n' atthi me uttaram.」

- 2.80 URVAŚĪ: 「teṇa hi ādisadu me sahī maggam, jena gacchantīe
nā antarjāo bhave.」

CITRALEKHĀ: 「sahi, vīsaddhā hohi. nām bhaavadā deva|gu-
ruṇā Avarāidam nāma sihā|bandhaṇa|vijjam uvadisan-
teṇa ti|dasa|padivakkhassa a|laṅghāṇīa kada mha?」

URVAŚĪ: 「sahi, savvam sumaremi.」

siddha/mārgam āsādyā.

CITRALEKHĀ: 「edam bhaavadīe Bhāīrahīe Jamuṇā|samgama|
pāvāṇesu salilesu oloantassa via attāṇam Paīṭṭhāṇassa
sih"jābharaṇa|bhūdam rājāśinō bhavaṇam uvagada mha.」

ACT TWO

CHITRA·LEKHA: Hey, where are you going without telling me?

ÚRVASHI: Now you're asking me? You laughed at me when for a moment I was caught on a branch on the Golden Peak.

CHITRA·LEKHA: Are you on your way to see Puru·ravas, that 2.75 noble king?

ÚRVASHI: That's exactly what I intend, and I'm not ashamed of it.

CHITRA·LEKHA: Who did you send ahead as your messenger?

ÚRVASHI: My heart.

CHITRA·LEKHA: Then there's nothing more to say.

ÚRVASHI: In that case, show me the best way, one without 2.80 any obstacles.

CHITRA·LEKHA: Don't worry. Hasn't Brihas·pati, the guru of the gods, taught us the magic art of tying our hair in the Aparájita knot, which makes us invisible to anyone but the gods?*

ÚRVASHI: My friend, I remember everything.

*They follow the siddha path.**

CHITRA·LEKHA: We're close to the palace of that noble king, the jewel in the crown of Pratishtána,* which seems to be admiring its own beauty as reflected in the purifying waters of the Yámuna and the Ganga, where they meet.

2.85 URVAŚĪ (*vilokya*): 「ṇam vattavvam «ṭhāṇ’|antara|gado saggo»
tti,」 (*vicārya*) 「halā, kahim ḥu kkhu so āvaṇṇ’|âṇukampī¹
bhave?」

CITRALEKHĀ: 「edassim Nandaṇa|van’|ekka|dese via pamada|
vanē odaria jāṇissāmo.」

ubhe avatarataḥ.

CITRALEKHĀ (RĀJĀNAM *dr̄śtvā, sa|harṣam*): 「halā, eso kkhu
paḍham’|ôido via cando komudim via tumam paḍic-
chadi.」

URVAŚĪ (*vilokya*): 「halā, dāṇim paḍhama | daṁsaṇādo sa |
visesam pia|daṁsaṇo mahā|rāo paḍihādi.」

2.90 CITRALEKHĀ: 「jujjadi. tā ehi, uvasappamha.」

URVAŚĪ: 「tirakkhariṇī|paḍicchaṇṇā pāsa|gadā se bhavia suni-
ssam dāva. pāsa|paḍivattiṇā vaasseṇa saha viane kim pi
mantaanto ciṭṭhadi.」

CITRALEKHĀ: 「jahā de roadi.」

yath”|ōktam anutiṣṭhataḥ.

VIDŪṢAKAH: 「bho, cintido mae dul|laha|ppaṇaïṇī|samāam’|
ōvāo.」

2.95 RĀJĀ *tūṣṇīm āste.*

ACT TWO

ÚRVASHI (*looking eagerly*): Better to call it “heaven itself in 2.85
a different place.” (*reflecting*) Tell me, my friend. Where
would he be, who offers comfort to the distressed?

CHITRA·LEKHA: We’ll find out. Let’s land in this garden,
which looks like it belongs in heaven.

They descend.

CHITRA·LEKHA (*seeing the KING, with joy*): There he is, wait-
ing for you as the rising moon waits for his beloved
moonlight.*

ÚRVASHI (*looking*): He’s even more handsome than when I
saw him before.

CHITRA·LEKHA: Naturally. Come, let’s go near.

2.90

ÚRVASHI: I’ll keep myself invisible so I can hear what he’s
saying. He’s talking to his friend in this lonely place.

CHITRA·LEKHA: As you please.

They do as described.

CLOWN: Sir, I think I’ve found a plan to bring you together
with the woman who seems so hard to get.

The KING remains silent.

2.95

HOW ÚRVASHI WAS WON

URVAŚĪ: 「kā uṇa esā itthiā imiṇā patthīamāṇā attāṇaam vi-katthedi?」

CITRALEKHĀ: 「kim uṇa māṇussaam viḍambīadi.」

URVAŚĪ: 「bhāāmi sahasā pahāvādo viṇṇādum.」

VIDŪṢAKAH: 「ṇam bhaṇāmi, cintido mae samāam'ḥvāo tti?」

2.100 RĀJĀ: tena hi kathyatām.

VIDŪṢAKAH: 「siviṇa|samāama|āriṇim ṇiddam sevadu bham. aha vā tattha|bhodīe Uvvāsiē paḍikidim ālihia olo-
anto ciṭṭha.」

URVAŚĪ (*sa|harsam*): 「hīṇa|satta hiaa, samassasa, samassasa.」

RĀJĀ: ubhayam apy an|upapannam.

hṛdayam iṣubhiḥ
kāmasy' ḍāntaḥ sa|śalyam idam sadā.
katham upalabhe
nidrām svapne samāgama|kāriṇim?
na ca su|vadanām
ālekhye 'pi priyām a|samāpya tām
mama nayanayor
udbāṣpatvam, sakhe, na bhaviṣyati. [10]

2.105 CITRALEKHĀ: 「sudam tue?」

ACT TWO

ÚRVASHI: Who could that woman be who is playing hard to get while he begs for her?

CHITRA·LEKHA: You're sounding like a human being again.

ÚRVASHI: I'm afraid to check it out with my superior powers.

CLOWN: Didn't you hear me say I've found a plan?

KING: Fine, tell me.

2.100

CLOWN: Go to sleep. You'll see her in your dream. Another way is to paint a picture of Úrvashi and stare at it.

ÚRVASHI (*joyfully*): Foolish heart, you can stop worrying.

KING: Neither plan is practical.

Deep inside, this heart of mine is riddled
with the arrows of Love. How can I fall asleep,
how can I see her in my dream?
A film of tears will cloud my eyes
long before I finish painting
that perfect face.

CHITRA·LEKHA: Did you hear that?

2.105

HOW ÚRVASHI WAS WON

URVAŚĪ: 「sudam, ṇa uṇa pajjattam hiaassa.」

VIDŪṢAKAH: 「ettio me madi|vihavo.」

RĀJĀ (*sa/nihśvāsam*):

nitānta|kaṭhinām rujam
mama na veda sā mānasim;
prabhāva|vidit'|ānurā-
gam avamanyate v' āpi mām.
a|labdha|phala|nī|rāsān
mama vidhāya tasmiñ jane
samāgama|mano|rathān
bhavatu Pañcabāṇah kṛtī. [11]

2.110 CITRALEKHĀ: 「sudam tue.」

URVAŚĪ: 「haddhī haddhī. mām evvam̄ avagacchadi. a|sama-
ttha mhi aggado bhavia se padivaaṇassa. tā pahāva|ṇim-
mideṇa bhujja|vatteṇa sampādid'|uttarā hodum icchā-
mi.」

CITRALEKHĀ: 「aṇumadam̄ me.」

URVAŚĪ *nātyen' abhilikhya kṣipati.*

VIDŪṢAKAH (*drṣtvā*): 「avihā avihā! bho, kim ṇu kkhu edam̄
bhuaṅga|ṇimmoam̄ via sam̄muhe ṇo ḥivaḍidam?」

2.115 RĀJĀ (*vibhāvyā*): bhūrja|patra|gato 'yam akṣara|vinyāsah.

VIDŪṢAKAH: 「nam̄ khu a|ditthāe Uvvasie bhavado paridevi-
dam suṇia samān' |ānurāa|sūāāim akkharāim visajjidāim
honti.」

ACT TWO

ÚRVASHI: I heard it, but I want to hear more.

CLOWN: That's the limit of my intellection.

KING (*sighing*):

Perhaps she doesn't know how much I want her,
how much I suffer.

Or else she knows, through her higher power,
and doesn't care.

The god of love is making sure my hopes of
being with her
come to nothing.
He'll succeed.

CHITRA·LEKHA: You heard it.

2.110

ÚRVASHI: It's horrible. Look how he thinks about me. But I can't stand before him and tell him it's not so. I'll create a piece of birch-bark and write him a letter.

CHITRA·LEKHA: Go for it.

ÚRVASHI *mimes writing the letter and casting it down.*

CLOWN (*catching sight of it*): Gosh! What's this? Something that looks like the skin of a snake has fallen at our feet.

KING (*examining it*): It's a piece of birch-bark with something written on it.

2.115

CLOWN: I bet it's a love letter from Úrvashi, who heard your groaning while hiding here somewhere and wanted you to know she loves you, too.

RĀJĀ: n' âsty a|gatir mano|rathānām. (*gr̥hitv*" ānuvācya ca,
sa|harsam) sakhe, prasannas te tarkah!

VIDŪṢAKAH: ḍjam ettha ālihidam tam sunidum icchāmi.

URVAŚĪ: ḍsāhu. ajja, nāario si.

2.120 RĀJĀ: śrūyatām. (*vācayati*)

Ṅāmia, sambhāviaā jaha aham tūe a|muniā,
taha aṇurattassa jaī nāma tujjha uvari homi,
kim me lulia|pārijāa|saṇijjaammi suhā
Ṅandana|vanā|vādā avi accuṇhā sarīrae? [12]

URVAŚĪ: kim nu kkhu sampadam bhaṇissadi?

CITRALEKHĀ: ḍnam bhaṇidam evva kamala|nālāamāṇehim
aṇgehim?

VIDŪṢAKAH: diṭṭhiā mae via bubhukkhidenā sotthi|vāṇam,
uvaladdham bhavadā samāsāsanam.

2.125 RĀJĀ: samāśvāsanam iti kim ucyate?

tuly'|ānurāga|piśunam, lalit'|ārtha|bandham,
patre niveśitam udāharanam priyāyāḥ
utpakṣmaṇo mama, sakhe, madir"|ēkṣaṇāyās
tasyāḥ samāgatam iv' ānanam ānanena. [13]

ACT TWO

KING: Fantasy has no limits. (*taking it and reading to himself, joyfully*). Good guess, my friend!

CLOWN: Let me hear what she wrote.

ÚRVASHI: At last, you sound like a civilized man.

KING: Listen. (*reads out loud*)

2.120

My lord, I know you love me,
but if this is what you think of me,
then you don't know me.
Withered by my fever
are the soft flowers I sleep on,
and the cool winds of heaven
burn my wasting body.

ÚRVASHI: What will he say now?

CHITRA·LEKHA: Haven't the goose-bumps on his body said
it all?*

CLOWN: You're lucky, like me when I'm hungry and some-
one sends me food that's been offered to the god. You
have reason to feel comforted.

KING: Just "comforted"?

2.125

Delicate meanings,
feelings just like mine:
this song inscribed on a leaf
seems to come straight from her lips
to mine as she looks into my eyes—
her eyes wide and drunk with love.

URVAŚĪ: 「ettha ḡo sama|vibhāā pīdī.」

RĀJĀ: vayasya, aingulī|svedenā dūṣyerann aksarāṇi. dhārya-tām† ayam priyāyāḥ sva|hastah.

VIDŪṢAKAH (*grhītvā*): 「kim dāṇīm tattha|bhodī Uvvasi bha-vado maṇo|rahāṇam kusumam daṁśia phale visamva-dadi?」

2.130 URVAŚĪ: 「halā, jāva ahigamaṇa|kādaram hiaam pajjavatthā-veni, dāva tumam se attāṇam daṁśia jaṁ me khamam tam bhaṇāhi.」

CITRALEKHĀ: 「taha (*iti tiras/kariṇīm apanīya, RĀJĀNAM upetya*) jedu, jedu mahā|rāo!」

RĀJĀ (*sa|harsam*): svāgatam bhavatyai. bhadre,

na tathā nandayasi mām
sakhyā virahitā tayā,
samgame pūrva|dr̄iṣṭ̄” ēva
Yamunā Gaṅgayā vinā. [14]

CITRALEKHĀ: 「ṇam paḍhamam meha|rāī disadi. pacchā vijjal||ladā.†」

2.135 VIDŪṢAKAH (*apavārya*): 「kaham, ḡa esā Uvvasi? tattha|bho-dīe ahimadā saha|arī.」

CITRALEKHĀ: 「Uvvasi mahā|rāam sirasā paṇamia viṇṇavedi.」

RĀJĀ: kim ājñāpayati?

2.128 *dhāryatām* ed. : *dbaryatām* AR 2.134 *vijjalladā* ed. : *vijjulladā* AR

ACT TWO

ÚRVASHI: A perfect oneness in love.

KING: Friend, my fingers are sweating. If I hold on to this leaf, I'll smudge the letters. You hold it. It's my love's own hand.

CLOWN (*taking it*): Now that Úrvashi has helped your wishes to blossom, will she not bring them to fruition?

ÚRVASHI: Listen. While I compose my feelings and over- 2.130
come my fear of meeting him, please show yourself to him and speak as I would speak.

CHITRA·LEKHA: I will. (*undoing the invisibility charm and approaching the king*) Hail to the king!

KING (*joyfully*): Welcome, my lady.

I was so happy to see you before, when she was
with you.

Now it's like seeing the Yámuna without the Ganga.

CHITRA·LEKHA: You see the clouds first, don't you, and then comes the lightning.

CLOWN (*aside*): What, is she not Úrvashi? Is she only her 2.135
friend?

CHITRA·LEKHA: Úrvashi bows her head to the great king and begs to say...

KING: What does she command?

HOW ÚRVASHI WAS WON

CITRALEKHĀ: «maha sur’|āri|saṁbhave duj|jāde mahā|rāo
evva saraṇam āsi. sā aham tuha daṁṣaṇa|samuttheṇa
maaṇeṇa baliaṁ bāhīamāṇā bhūvi mahā|rāeṇa aṇu-
kampaṇīa» tti.„

RĀJĀ: bhadra|mukhi,

2.140 paryutsukāṁ kathayasi priya|darśanāṁ tāṁ.
ārtīṁ na paśyasi Purūravasas tad|arthāṁ.
sādhāraṇo ’yam ubhayoh prāṇayaḥ smarasya.
taptena taptam ayasā ghaṭanāya yogyam. [15]

CITRALEKHĀ (*URVAŚĪM upetya*): halā, ehi. tuvatto vi ḥidda-
adaram maaṇam pekkhia piadamassa de dūdi mhi saṁ-
vuttā.„

URVAŚĪ (*tiras/kariṇīm apanīya*): ammahe, lahuam tue ujjhi-
da mhi.„

CITRALEKHĀ (*sa/smitam*): ado muhuttādo jāṇissam, kā kam
pariccaissadi tti. āāram dāva padivajja.„

URVAŚĪ (*sa/vrīdam*): jedu, jedu mahā|rāo.„

2.145 RĀJĀ: sundari,

ACT TWO

CHITRA·LEKHA: "When I was in deep trouble because of the demons, the king saved me. But ever since I saw you, I've been tortured by love. Only the king can save me again."

KING: My lady,

You're telling me so much about your charming friend

2.140

and the pain of her longing.

You don't even see Puru·ravas
and the pain he feels
for her.

We want one another.

Our passion is equal.

You weld iron to iron
when both are at the point
of melting.

CHITRA·LEKHA (*approaching ÚRVASHI*): Come quick. He's suffering for you even more than you are for him. I'm *his* messenger now.

ÚRVASHI (*becoming visible*): I never thought you'd desert me so soon.

CHITRA·LEKHA (*smiling*): We'll soon know who deserts whom. Greet the king properly.

ÚRVASHI (*shyly*): Victory to the king.

KING: My beauty,

2.145

mayā nāma jitam̄, yasya
 tvay” âyam̄ samudīryate
 jaya|śabdah Sahasrākṣād
 āgataḥ puruṣ’|āntaram̄. [16]

haste gr̄hitv” āinām upaveśayati.

VIDŪṢAKAH: “bhodi, raṇṇo pia|vaasso bamhaṇo kim̄ ṇa
 vandīadi?»

URVAŚĪ sa/smitam̄ pranamati.

2.150 VIDŪṢAKAH: “sotthi bhodīe,

nepathyē DEVA|DŪTAH: Citralekhe, tvaray’ Ôrvaśīm̄.

muninā Bharatena yaḥ prayogo
 bhavatīṣv aṣṭa|rās’|āśrayo niyuktaḥ,
 lalit’|ābhinayaṁ tam adya bhartā
 marutām̄ draṣṭu|manāḥ sa|loka|pālah. [17]

sarve ākarnayanti. URVAŚĪ viṣādam̄ nāṭayati.

CITRALEKHĀ: “sudaṁ tue deva|dūdassa vaṇṇam̄. aṇumāṇī-
 adu mahā|rāo,

2.155 URVAŚĪ: “na tthi me vāā|vihavo,

CITRALEKHĀ: “mahā|rāo, para|vaso aam̄ janō. tā mahā|rāeṇa
 abbhaṇuṇṇādā icchadi devesu aṇ|avaraddham̄ attāṇaam̄
 kādum̄,

RĀJĀ (*katham̄ cid vācam̄ vyavasthāpya*): n’ āsmi bhavatyor
 iśvara|niyoga|pratyarthī. smartavyas tv ayam̄ janah̄.

ACT TWO

Victory is surely mine
now that you've shifted this word
from Indra to another man—
to me.

He takes her by the hand and seats her.

CLOWN: Lady, what about me, your friend's companion,
and a Brahmin at that? Don't you want to say hello to
me?

ÚRVASHI *smiles and bows to him.*

CLOWN: Bless you.

2.150

MESSENGER OF THE GODS (*from backstage*): Chitra-lekha,
hurry Úrvashi along.

That play Bhárata trained you to perform
in perfect grace, with all eight rasas—
Indra wants to see it today
together with the other lords of the world.

All listen. ÚRVASHI mimes despair.

CHITRA-LEKHA: You heard what the messenger said. Take
your leave of the king.

ÚRVASHI: I'm speechless.

2.155

CHITRA-LEKHA: Lord, she's not her own mistress. She asks
your permission to fulfill her duties lest she offend the
gods.

KING (*speaking with great difficulty*): I don't want to interfere
with your duties to your master. Just remember me.

URVĀŚĪ viyoga|duḥkham rūpayantī sakhyā saha niṣkrāntā.

RĀJĀ (*sa/nihśvāsam*): sakhe, vaiyarthyam iva cakṣuṣah sam-prati.

2.160 VIDŪṢAKAH (*patram darśayitu/kāmāḥ*): 「nam edam...」 (ity ardh)ōkte ātma/gatam) haddhī haddhī. Uvvasī|damṣaṇa| vimhideṇa mae tam bhujja|vattaam pabbhaṭṭam pi hat-thādo pamādeṇa ṇa viṇṇādām.」

RĀJĀ: kim asi vaktu|kāmāḥ?

VIDŪṢAKAH: 「mā bhavam aṅgāim muñcadu. daḍham khu tui baddha|bhāvā Uvvasī. ṇa sā ido|gadaṁ aṇurāam siḍhiledi.」

RĀJĀ: mam' āpy etad āśāṁsi manah. tayā khalu prasthāne
 an|īśayā śarīrasya
 hṛdayam sva|vaśam mayi
 stana|kampa|kriyā|lakṣyair
 nyastam nihśvasitair iva. [18]

2.165 VIDŪṢAKAH (*ātma/gatam*): 「vevadi me hiaam. imam velam tattha|bhavadā tassa bhujja|vattassa ṇāma geṇhidavvam bhavissadi tti.」

RĀJĀ: ken' ēdānīm dr̄ṣṭim vilobhayāmi? (*smṛtvā*) āḥ, upanaya bhūrja|patram.

VIDŪṢAKAH (*viśādaṁ nātayati*): 「hanta, ṇa dīsadi. gadam Uvvasī maggena.」

RĀJĀ: sarvatra pramādī vaidheyah. nanu vicinotu bhavān.

ACT TWO

ÚRVASHI exits, showing her grief at separation.

KING (*sighing*): My friend, there is no longer any point in having eyes.

CLOWN (*wanting to show him the letter*): Look at this.... 2.160
(stops in the middle of the sentence; to himself) Oh no. I was dazzled by seeing Úrvashi. I didn't even notice that the letter fell from my hand.

KING: What are you trying to say?

CLOWN: Don't take it too hard. Úrvashi is obviously very much in love with you. She won't let go of this kind of feeling.

KING: That's my feeling, too. As she was leaving,

powerless to stay,
she was sighing, as I could see
from her quivering breasts.
She seemed to be leaving her heart
in my hands.

CLOWN (*to himself*): My heart is shaking, too. Any minute 2.165
now my friend may ask to see that birch-leaf letter.

KING: Is there anything left to engage my eyes? (*remembering*) Oh yes. Bring me that letter.

CLOWN (*in despair*): I can't find it. It went away with Úrvashi.

KING: You idiot. You're always losing things. Could you please go and find it?

VIDŪŠAKAH (*utthāya*): 「nam ido bhave. ido bhave, (iti vice-tavyam nātayati.)」

2.170 tataḥ praviśati KĀŚI|RĀJA|PUTRĪ sa/parivārā.

DEVĪ: 「hañje Niunie, saccam tue bhaṇidam, imam ladā|
gharam pavisanto ajja|Māṇavaa|sahāo ajja|utto dittho
tti.」

NIPUṄIKĀ: 「kim aṇnahā bhaṭṭinī mae viṇnavida|puvvā?」

DEVĪ: 「teṇa hi lad」|antaridā sunissam dāva se vīsaddha|
mantidāim. *

NIPUṄIKĀ: 「jam bhaṭṭinīe ruccadi.」

2.175 DEVĪ (*parikramya*): 「hañje Niunie, kim edam jinna|cīram
via ido|muham dakkhiṇa|mārudeṇa āṇīadi?」

NIPUṄIKĀ (*vibhāvya*): 「bhaṭṭinī, paḍivattaṇa|vibhāvid」|ak-
kharam bhujja|vattam khu edam. hanta, bhaṭṭinīe evva
neura|koḍie laggam. (gr̥hitvā) 「kaham. vācīadu?」

DEVĪ: 「anuvācehi dāva nam. jadi a|viruddham tado suni-
ssam.」

NIPUṄIKĀ (*tathā krtvā*): 「bhaṭṭinī, tam evva kolīṇam via
padihādi. bhaṭṭāraam uddisia Uvvasie kavva|bandho tti
takkemi. ajja|Māṇavaa|ppamādeṇa amhāṇam hattham
gado tti.」

DEVĪ: 「teṇa hi se gahid」|atthā homi.」

2.180 NIPUṄIKĀ RĀJNĀ pūrva/vācitam vācayati.

「sāmia, saṁbhāvīa jaha ahām tūē a|muṇīā,
taha anurattassa jaī nāma tujjha uvari homi,
kim me lulia|pārijāa|saanījjaammi suhā

ACT TWO

CLOWN (*getting up*): Should be here somewhere. Or maybe over there. (*Mimes searching.*)

Enter the QUEEN with her retinue.

2.170

QUEEN: Nípunika, what you said is true. My husband was seen entering this pavilion along with his friend Mánavaka.

NÍPUNIKA: Did I ever mislead you?

QUEEN: In that case, I'll hide behind these bushes and listen to their private conversation.

NÍPUNIKA: As Your Highness wishes.

QUEEN (*walking around*): Nípunika, what's this old rag that 2.175 the south wind has blown in our path?

NÍPUNIKA (*examining it*): Mistress, it's a piece of birch-bark with letters on the other side. Oh, it's stuck on the clasp of your anklet. (*taking hold of it*) Can I read it out?

QUEEN: First read it to yourself. If it's appropriate, you can read it to me.

NÍPUNIKA (*doing so*): Mistress, this is scandalous. I think it's a poem written by Úrvashi for the king. It's come into our hands through the clumsiness of Mánavaka.

QUEEN: In that case, I'd like to hear what it says.

NÍPUNIKA *reads out what the KING had read earlier.*

2.180

My lord, I know you love me,
but if this is what you think of me
then you don't know me.
Withered by my fever

Nandaṇa|vana|vādā avi accuṇhā sarīrae? [19]

DEVĪ: 'imiṇā evva uvāṇeṇa accharā|kāmuam̄ pekkhāmi,

iti parijana|sahitā latā|grham̄ parikrāmati.

VIDŪŠAKAH: 'bho vaassa, kiṁ edam̄ pavaṇa|vasa|gāmī pa-
mada|vana|samīva|gada|kīlā|pavvada|perante dīsadi?

2.185 RĀJĀ (*utthāya*): bhagavan Vasanta|priya dakṣiṇa|vāyo,

vās'|ārtham̄ hara saṁbhṛtam̄ surabhiṇā
pauśpam̄ rajo vīrudhām̄.

kiṁ mithyā bhavato hṛtena dayitā|

sneha|sva|hastena me?

jānīte hi mano|vinodana|phalair
evam̄|vidhair dhāritam̄

kām'|ārtam̄ janam Añjanām̄ prati bhavān
ālakṣita|prārthanāḥ. [20]

NIPUṄIKĀ: 'bhaṭṭiṇi, edassa evva bhujja|vattassa aṇṇesaṇā
vatṭadi.

DEVĪ: 'pekkhāmi,

VIDŪŠAKAH: 'bho, milāamāṇa|kesara|cchaviṇā mora|picche-
ṇa vippaladdho mhi.

2.190 RĀJĀ: sarvathā hato 'smi.

ACT TWO

are the soft flowers I sleep on,
and the cool winds of heaven
burn my wasting body.

QUEEN: I'll make a present of it to that lover of dancing
girls.

With her retinue, she walks around the pavilion.

CLOWN: What's that I'm seeing blown by the wind near the
hillock in the garden?

KING (*rising*): Oh south wind, friend of Spring:

2.185

Steal as much as you like of the fragrant pollen
that Spring has saved up in the flowers.

What do you gain by stealing a letter
written by my lover with her own hand?

You should know from your own experience
how someone in love keeps himself alive
by hanging on to such things.

Remember Ánjana: you too
were once in love.*

NÍPUNIKA: Mistress, I think a search is going on for this
letter.

QUEEN: We'll see.

CLOWN: Oh, it's only a peacock feather that looked like a
faded *késara* flower. I was confused.

KING: I'm totally ruined.

2.190

DEVĪ (*upetya*): 「ajja|utta, alam āveena. edam tam bhujja|vattam.」

RĀJĀ (*sa/sambhramam*): aye, iyam devī. svāgatam devyai!

VIDŪṢAKAH (*apavārya*): 「dur|āgadām dāṇim samvuttam.」

RĀJĀ (*jan/āntikam*): sakhe, kim atra pratividheyam?

2.195 VIDŪṢAKAH: 「lotteṇa gahidassa kumbhilaassa atthi vā padīvaṇam?」

RĀJĀ (*apavārya*): mūḍha, n' āyam parihāsa|kālah. (*prakāśam*) devi, n' edam mayā mr̄gyate. tat khalu mantra|patram yad|anveṣaṇāya mam' āyam ārambhah.

DEVĪ: 「jujjadi attaṇo sohaggam pacchādedum?」

VIDŪṢAKAH: 「bhodi, tuvarehi se bhoṇam jam pitt'|ōvasamaṇa|samaththam bhodi.」

DEVĪ: 「Niuṇie, sohaṇam khu bamhaṇēṇa āsāsido vaasso.」

2.200 VIDŪṢAKAH: 「bhodi, ḥam pekkha. savvo āsāsido citta|bhoṇēṇa.」

RĀJĀ: mūrkha, balād aparādhinam mām pratipādayasi.

DEVĪ: 「n' atthi bhavado avarāho. ettha aham evva avaraddhā jā padīula|daṇṣaṇā bhavia aggado de ciṭṭhāmi. Niuṇie, ehi, gacchamha.」

ACT TWO

QUEEN (*approaching*): Don't be ruined, dear. Here's the letter.

KING (*agitated*): Oh no, it's the queen. Welcome to the queen!

CLOWN (*aside*): It's a catastrophe.

KING (*aside, to the CLOWN*): What do we do now?

CLOWN: What's there to say to a thief who's caught red- 2.195 handed with the loot?

KING (*aside*): This is no time to joke around. (*aloud*) I'm not looking for that. I've been searching for an official document.

QUEEN: Why do you want to hide your happiness?

CLOWN: Mistress, feed him something quickly as an antidote to this attack of bile that's making him crazy.

QUEEN: Nípunika, this brahmin knows how to comfort his friend.

CLOWN: Mistress, don't you know that really good food 2.200 makes everybody well?*

KING: Idiot, you're making me even more of an offender than I am.

QUEEN: You've committed no offense. I'm the one who has offended by standing in your line of vision when you clearly don't want to see me. Come, Nípunika. Let's go.

kopam nātayitvā prasthitā.

RĀJĀ:

aparādhī nām' āham.
prasīda, rambhoru. virama samrāmbhāt.
sevyo janaś ca kūpitah,
kathām nu dāso nir|aparādhah? [21]

2.205 *iti pādayoh patati.*

DEVĪ (ātma|gatam): 「mā khu lahu|hiaā aham aṇuṇāam bahu
maṇṇe. kiṁ tu dakkhiṇṇa|kidassa pacchā|dāvassa bhā-
emi.」

RĀJĀNAM apahāya sa|parivārā niṣkrāntā.

VIDŪṢAKAH: 「pāusa|ṇadī via a|ppasāṇṇā gadā devī. utṭhehi.」

RĀJĀ (utthāya): n' ēdam an|upapannam. paśya:

2.210 priya|vacana|śato 'pi yośitām
dayita|jan'|ānunayo rasād ṛte
praviśati hṛdayam na tad|vidām,
maṇir iva kṛtrima|rāga|yojitah. [22]

VIDŪṢAKAH: 「aṇuūlam ettha|bhavado edam. ḡa hu akkhi|
dukkhido ahimuhe dīva|siham sahedi.」

RĀJĀ: mā m" āivam. Urvaśī | gata | manaso 'pi me sa eva
devyām bahu|mānah. kiṁ tu praṇipāta|laṅghanād aham
asyām dhairyam avalambiṣye.

ACT TWO

She starts to leave, miming anger.

KING:

I'm clearly the offender.
Forgive me.
Don't be so hard.
When the mistress is upset,
can the servant be free from blame?

He falls at her feet.

2.205

QUEEN (*to herself*): I mustn't be easy on him. I can't be weak.
What worries me, however, is that I'll regret it later.

She exits with her retinue, leaving the KING behind.

CLOWN: She's rushed off, still mad, like a river in spate. Let's go.

KING (*rising*): It's only natural. See:

You can say it a hundred times, but women
always know
when you're not speaking from the heart.
An expert can always tell a colored rock
from a real jewel.

2.210

CLOWN: This will work to your benefit. A person suffering from an eye disease cannot bear to stare into a lamp.*

KING: Don't say that. Even though I'm in love with Úrvashi, I still have a lot of respect for the queen. Still, I fell at her feet and she walked away from me. I have my pride.

HOW ÚRVASHI WAS WON

VIDŪŠAKAH: *‘citthadu dāva bhavado dhīradā. bubhukkhi-dassa bamhaṇassa jīvidam̄ avalambadu bhavaṇam̄. samao kkhu de ḡhāṇa|bhoṇam̄ sevidum̄.’*

RĀJĀ (*ürdhvam̄ avalokya*): gatam ardham̄ divasasya. atah khalu

2.215 uṣṇāluḥ śiśire niṣīdati taror
 mūl’|ālavāle śikhī.
 nirbhidy’ ôpari karṇikāra|mukulāny
 āliyate ṣaṭ|padah.
 taptam̄ vāri vihāya tīra|nalinīm̄
 kāraṇḍavah sevate.
 krīḍā|veśmani c’ âisa pañjara|śukah
 klānto jalām̄ yācate. [23]

iti niṣkrāntāḥ sarve.

*iti mahā|kavi|Kālidāsa|viracite Vikramorvaśīye
 dvitīyo ḡnakah.*

ACT TWO

CLOWN: Forget about your pride. You might save the life of your brahmin friend, who's dying of hunger. It's time for a bath and a meal.

KING (*looking upwards*): It's high noon.

The peacock rests in the cool water at the foot
of the tree.

2.215

A bee breaks open the red bud and hides inside.
A duck flees the burning river, reaching for the lotus
on the shore.

In the palace playhouse, in its cage, the parrot cries:
“Water! Water!”

Exeunt omnes.

*End of Act Two of “How Urvashi was Won”
by the great poet Kali-dasa*



PRELUDE TO ACT THREE

3.1 *tataḥ praviśato BHARATA|ŚIŚYAU.*

PRATHAMAH: sakhe Pallava, Mahendra|sadanaṁ gacchat”
 ōpādhyāyena tvam āsanam parigrāhitah. agni | śaraṇa |
 samrakṣaṇāya sthāpito ’ham. atah pṛcchāmi: api guroḥ
 prayogeṇa divyā pariṣad ārādhitā?

DVITĪYAH: 「Gālava, ḥa āne ārāhidā ḥa va tti. tassim uṇa
 Sarassadī|kida|kavva|bandhe Lacchī|saamvare tesu tesu
 ras’|antaresu Uvvasī tammaā āsi.」

PRATHAMAH: sa|dos’|āvakāśa iva te vākyā|śesah.

3.5 DVITĪYAH: 「āma. tahim Uvvasie vaanam pamāda|kkhalidam
 āsi.」

PRATHAMAH: katham iva?

DVITĪYAH: 「Lacchī|bhūmiāe vattamānā Uvvasī Vārunī|bhū-
 miāe vattamānāe Menāe pucchidā: «sahi, samāadā ede
 tellokka|purisā sa|Kesavā loa|välā. kadamassim de bhāv’
 āhiñiveso?» tti.」

PRATHAMAH: tatas tataḥ?

DVITĪYAH: 「tado tāe «Purisottame» tti bhaṇidavve «Purūra-
 vasi» tti ḥiggadā vāṇī.」

3.10 PRATHAMAH: bhavitavyat”|ānuvidhāyīn’ īndriyāṇi. na khalu
 tām abhikruddho guruḥ?

DVITĪYAH: 「sattā uvajjhāṇa. Mahindeṇa uṇa aṇuggahidā.」

i Vishnu

FIRST PUPIL: Pállava my friend, you went with our teacher, didn't you, carrying his seat to Indra's palace. I had to stay here to take care of the fire room. I want to ask you if that audience of gods enjoyed our teacher's production.

SECOND PUPIL: Gálava, I don't know if they liked it or not. What I can say is that Úrvashi lost herself in places where various emotions were expressed. The play was composed by Sarásватि herself and called "Lakshmi's Bridegroom Choice," but...*

FIRST: It sounds like something went wrong.

SECOND: Yes. Úrvashi stumbled in saying her lines.

FIRST: How so?

SECOND: She was playing the role of Lakshmi and was asked by Ménaka, who was playing Váruni, as follows. "My friend, all the great men in the cosmos are gathered here, as are the gods who rule the world, including Késhava. Which of them excites you?"

FIRST: Then what?

SECOND: She was supposed to say "Purushóttama,"ⁱ but what came out of her mouth was "Puru·ravas."

FIRST: Our senses follow our destiny. I hope our teacher 3.10 was not angry.

SECOND: He cursed her. Then Indra showed compassion.

PRATHAMAH: katham iva?

DVITIYAH: «jenā mama uvadeso tue laṅghido, teṇa ṣa de
divvam̄ ṭhānam̄ bhavissadi» tti uvajjhāassa sāvo. Puran-
dareṇa uṇa lajj”|āvaṇada|muhim̄ Uvvasim̄ pekkhia ev-
vam̄ bhaṇidam̄ «jassim̄ baddha|bhāvā si tumam̄, tassa
me rāṇa|sahāassa rā’|ēsiṇo piṇam̄ karaṇīam̄. sā tumam̄
Purūravasam̄ jahā|kāmam̄ uvacit̄tha, jāva so tui diṭṭha|
saṁtāṇo† bhodi» tti.*

PRATHAMAH: sadṛśam̄ puruṣ’|āntara|vido Mahendrasya.

3.15 DVITIYAH (*sūryam avalokya*): kadhā|pasāṅgena avaraḍdhā
ahisea|velā uvajjhāassa. tā ehi. se pāsa|parivattiṇo homha,

iti niṣkrāntau.

miśra/viṣkambhakah.

3.13 *tui diṭṭhasaṁtāṇo* AR : *paridiṭṭhasaṁtāṇo* ed.

PRELUDE TO ACT THREE

FIRST: How is that?

SECOND: Our teacher cursed her by saying, "Since you failed to follow my instruction, you will have no place in the world of the gods." Indra saw her with her head bent in shame and said, "I owe a favor to the man you were thinking about. He helped me in battle. You may stay with Puru·ravas, as you wish to, until he sees a child from you."

FIRST: How like Indra that is. He knows how people feel.*

SECOND (*looking at the sun*): From all this talk, we've lost ^{3.15} track of our job. It's time for our teacher to take his bath. Come. Let's go find him.

Exeunt.

End of Prelude.



ACT THREE

tataḥ praviśati KAÑCUKĪ.

KAÑCUKĪ:

sarvah kalye vayasi yata
labdhum arthān kuṭumbī.
paścāt putrair apahṛta|bharaḥ
kalpate viśramāya.
asmākam tu prati|dinam iyam
sādayantī śarīram
sevā|kārā pariṇatir. aho,
strīṣu kaṣṭo ’dhikāraḥ. [1]

- 3.20 (*parikramya*) ādiṣṭo ’smi sa | niyamayā Kāśi | rāja | putryā:
‘vrata|saṃpādan’|ārtham mayā mānam utsṛjya Nipuṇi-
kā|mukhena pūrvam yācito mahā|rājaḥ. tad eva mad|
vacanād vijñāpay’’ eti. yāvad idānīm avasita|saṃdhyā|
jāpyam mahā|rājam paśyāmi. (*parikramy’ āvalokyā ca*)
ramaṇīyah khalu divas’|āvasāna|vṛttānto rāja|veśmani!
iha hi

utkīrnā iva vāsa|yaṣṭiṣu niśāl
nidr”|ālasā barhiṇo.
dhūpair jāla|vinihṛtair valabhayaḥ
saṃdigdha|pārāvatāḥ.
ācāra|prayataḥ sa|puṣpa|baliṣu
sthāneṣu c’ ārciṣmatiḥ
saṃdhyā|maṅgalā|dīpikā vibhajate
śuddh’|ānta|vṛddho janāḥ. [2]

(*nepathy’ābhimukham drṣtvā*) aye, ita eva prasthito devaḥ.
parijana|vanitā|kar’|ārpitābhiḥ
parivṛta esa vibhāti dīpikābhiḥ

Enter the MANAGER OF THE HAREM.

MANAGER OF THE HAREM:

When he's young, a man tries to make money for
his family.

Later, his sons take over, so he can rest.

But I—I have to work every day,
and my body is wearing out.

This job has become my prison.

Managing women is not easy.

(*walking around*) The queen, who is strict about her rituals, 3.20
said to me: "Putting aside my pride, I've sent a message
to the king through Nípunika in order to fulfill my vow.
You tell him again, in my name." I'll go find the king,
who must have finished his evening prayers. (*walking
and looking*) How beautiful is the evening hour in the
palace!

Sleepy peacocks on their perches, still as stone.

Incense pouring from the windows, covering
the eaves

like pigeons in flight.

Next to the twilight offerings of food and flowers,
old women from the palace, keen on tradition,
re-arrange the burning lamps.

(*looking backstage*) Here comes the king.

Lamps, held high by women,
cast a glow around him like bright red flowers
on the slopes of a mountain, walking,

girir iva gatimān a|pakṣa|lopād
anutaṭa|puṣpita|karṇikāra|yaṣṭih. [3]

yāvad enam avalokana|mārge sthitah pratipālayāmi.

3.25 *tataḥ praviśati yathā/nirdiṣṭo RĀJĀ VIDŪṢAKAŚ ca.*

RĀJĀ (*ātma/gatam*):

kāry'|āntarit'|ōtkanṭham
dinaṁ mayā nītam an|ati|kṛcchreṇa.
a|vinoda|dīrgha|yāmā
kathaṁ nu rātrir gamayitavyā? [4]

KAÑCUKĪ (*upagamya*): jayatu, jayatu devah. devī vijñāpay-
ati «maṇi | harmya | pṛṣṭhe su | darśanaś candraḥ. tatra
saṁnihitena devena pratipālayitum icchāmi yāvac Can-
dra|Rohiṇī|yoga» iti.

RĀJĀ: vijñāpyatāṁ devī «yas tava cchanda» iti.

3.30 KAÑCUKĪ: tathā.

iti niṣkrāntah.

RĀJĀ: vayasya, kiṁ param' | ārthata eva devyā vrata|nimitto
'yam ārambhah syāt?

VIDŪṢAKAH: 「bho, takkemi jāda|pacchā|dāvā tattha|bhodī
vad」 | āvadesēṇa tattha | bhavado paṇipāda | laṅghaṇam
pamajjidu|kāma tti.」

ACT THREE

wings intact.*

I'll wait for him here where he can see me.

Enter the KING as described, along with the CLOWN.

3.25

KING (*to himself*):

Work kept me busy.
I somehow got through the day.
I didn't have time
to miss her. But now, with nothing
to divert my mind, how will I pass
the long watches of the night?

MANAGER OF THE HAREM (*approaching*): Hail to the king.

The queen humbly requests: "The moon is beautiful to look at from the roof of the diamond palace. I'd like to watch from there, in the company of Your Highness, when he joins his wife, Róhini."*

KING: Tell her I'd love to do whatever she wants.

MANAGER OF THE HAREM: Yes, sir.

3.30

Exit.

KING: My friend, do you think the queen is really performing this ritual for its own sake?

CLOWN: My guess is that she's feeling sorry for walking away from you when you were at her feet, and she's using the ritual as an excuse to wash away her mistake.

HOW ÚRVASHI WAS WON

RĀJĀ: upapannam bhavān āha. tathā hi,

3.35 avadhūta|pranipātāḥ
 paścāt saṃtapyamāna|manaso 'pi
 nibṛ̥tair vyapatrapante
 dayit'|ānunayair manasvinyah. [5]

tad ādeśaya maṇi|harmya|prṣṭha|mārgam.

VIDŪṢAKAḤ: 「ido ido bhavam. imiṇā Gaṅgā|taraṅga|sassirī-
 ena phaliha|maṇi|sovāṇeṇa ārohadu bhavam pados'|āva-
 sara|ramaṇīam maṇi|hammiam.」

RĀJĀ: āroh' ḍagrataḥ.

sarve sopān'ārohanam nāṭayanti.

3.40 VIDŪṢAKAḤ (*vilocya*): 「bho, paccāsaṇṇeṇa cand'|ōdaeṇa ho-
 davvam. jadhā timira | reīamāṇam puvva | disā | muham
 āloa|suhaam disadi.」

RĀJĀ: samyag āha bhavān.

udaya|gūḍha|śaśāṇka|marīcibhis
 tamasi dūrataram pratisārite,
 alaka|sam্যamanād iva locane,
 harati me Harivāhana|diñ|mukham. [6]

VIDŪṢAKAḤ: 「hī hī bho, eso khaṇḍa|modaa|sassirīo udido
 rāā du|ādīṇam.」

RĀJĀ (*sa/smitam*): sarvatr' āudarikasy' ābh�avahāryam eva
 viṣayah. (*prāṇjalih pranipatya*) bhavan kṣapā|nātha,

ACT THREE

KING: You must be right. You know,

Women who reject you when you beg them
regret it later. Show them a little
discrete affection, and they become
even more embarrassed.

3.35

So lead the way to the roof of the diamond palace.

CLOWN: This way, sir. Please climb the crystal-white steps,
sparkling like the Ganga's waves. Notice how delightful
the diamond palace is as the sun sets.

KING: You go first.

They climb the stairs.

CLOWN (*looking*): The moon must be about to rise. The eastern sky is being emptied of darkness. It's a breathtaking vision.

3.40

KING: Well said.

Light from the rising moon, still hidden,
drives away darkness. The eastern sky
arrests my eyes like a woman
drawing back her hair.

CLOWN: Hey, the King of Brahmins is rising, white as a sweet ball of rice.

KING (*smiling*): For someone focused on his stomach, everything looks like food. (*folding his hands over his head in prayer*) Lord of the night,

3.45

ravim āvasate satām kriyāyai,
 sudhayā tarpayate surān pit̄īmś ca,
 tamasām niśi mūrcchatām nihantre,
 Hara|cūḍā|nihit'ātmane namas te. [7]

VIDŪŞAKAH: 「bho, bamhaṇa|saṁkāmid'|akkhareṇa de pidā|
 maheṇa abbhaṇuṇṇādo āṣaṇa|t̄thido hohi, jāva aham pi
 suh'|āsiṇo homi.」

RĀJĀ (VIDŪŞAKA/vacanam parigrhy' ḍpavīṣṭah.): (*parijanam vilokya*) abhivyaktāyām candrikāyām kiṁ dīpikā|pau-naruktyena? viśrāmyantu bhavatyah.

PARIJANAHAH: 「jām devo āṇavedi.」

iti niśkrāntāh.

3.50 RĀJĀ (*candram avalokya*): vayasya, param muhūrtād āgama-nam devyāḥ. tad vivikte kathayisyāmi svām avasthām.

VIDŪŞAKAH: 「naṁ dīsadi evva sā. kiṁ tu tārisaṁ anūrāām pekkhia sakkam̄ āsā|bandheṇa attāṇam̄ dhāredum.」

RĀJĀ: evam etat. balavān punar mama manaso 'bhītāpah.

nadyā iva pravāho
 viṣama|śilā|saṁkāṭa|skhalita|vegaḥ,
 vighnita|samāgama|sukho
 Manasiśayah śata|guṇī|bhavati. [8]

You are one with the sun
 so that good people can pray.*
 You feed gods and ancestors
 delicious rays.
 You kill the darkness
 that wells up in the night.
 I bow to you, appearing
 on Shiva's head.

CLOWN: Sir, your grandfather, the Moon, is sending you a message via me, a good brahmin, asking you to have a seat—so that I can sit down too.

KING (*adopting the CLOWN's suggestion, sits down.*): (*studying the people around him*) Why duplicate this flooding moon-light? Ladies: take your lamps and leave.

RETINUE: As the king commands.

Exeunt.

KING (*looking at the moon*): The queen is not here yet. 3.50
 Meanwhile, while we're alone, let me tell you how I feel.

CLOWN: I can see how you feel. But since you're sure of her love, you should have enough hope to keep you going.

KING: That's true. But the pain is unbearable.

Like a torrent smashing against boulders,
 passion becomes a hundred times stronger
 when blocked.

VIDŪŠAKAH: 「jadhā parihāmānehim aṅgehim ahiam sohasi,
tadħā a|dūre pia|samāgamam te pekkhāmi.」

3.55 RĀJĀ (*nimittam sūcayitvā*): vayasya,

vacobhir āśā|jananair bhavān iva guru|vyatham
ayam mām spanditair bāhur āśvāsayati dakṣiṇah. [9]

VIDŪŠAKAH: 「na kkhu aṇṇadhā bamhaṇassa vaṇam.」

RĀJĀ *sa/pratyāśas tiṣṭhati. tataḥ praviśaty ākāśa/yānen' ābhisa-*
rikā/ves」 ÔRVAŚI CITRALEKHĀ ca.

URVAŚI (*ātmānam vilokya*): 「sahi, roadi de aam app'|āharanā|
bhūsido ḥil'|amṣua|pariggaho ahisāriā|veso?」

3.60 CITRALEKHĀ: 「n' atthi me vāā|vihavo pasam̄sidum. idam tu
cintemi: avi ḥāma aham Purūravā bhaveam ti.」

URVAŚI: 「sahi, Maaṇo kkhu tumam āṇavedi. siggham mām
nehi tassa suhaassa vasadim.」

CITRALEKHĀ: 「nam edam padivat̄tidam via Kelāsa|siharam
piadamassa de bhavaṇam uvagada mha.」

URVAŚI: 「teṇa hi pahāvado jāṇāhi dāva, kahim so me hiaa|
coro, kim vā aṇuciṭṭhadi tti.」

CITRALEKHĀ (*dhyātvā, ātma/gatam*): 「bhodu. kīlissam dāva
edāe.」 (*prakāśam*) 「halā, maṇo|raha|laddha|piā|samāama|
suham aṇuhavanto uvaho|kkhame oāse ciṭṭhadi.」

ACT THREE

CLOWN: Though you're a bit worn out, you're more handsome than ever. I foresee a meeting with your lover in the not-too-distant future.

KING (*feeling an auspicious omen*): Friend,

3.55

Just like your comforting words,
my right shoulder, which is throbbing,
breathes life into my hope.

CLOWN: A brahmin's word never goes wrong.

The KING waits hopefully. Enter, through the sky, ÚRVASHI, dressed for a night-time rendezvous, and CHITRA·LEKHA.

ÚRVASHI (*looking at herself*): Friend, how do I look? Hardly any jewelry, and a dark cloak.

CHITRA·LEKHA: I'm speechless. My only thought is: I wish 3.60
I was Puru·ravas.

ÚRVASHI: Lead me to that handsome man. Take it as a command from the God of Love himself.

CHITRA·LEKHA: We're already there. Your lover's palace is as high as Shiva's mountain.

ÚRVASHI: Where is the man who stole my heart, and what's he doing? Use your power to find out.

CHITRA·LEKHA (*thinking, to herself*): Fine. I'll tease her a little. (*aloud*) He's in some cozy place, happily enjoying the woman of his heart.*

3.65 URVAŚĪ *viṣādaṁ nāṭayati.*

CITRALEKHĀ: 「muddhe, kā uṇa aṇnā cintā piā|samāamassa?」

URVAŚĪ (*s'ōcchvāsaṁ*): 「a|dakkhiṇam̄ saṃdihadi me hiaam̄.」

CITRALEKHĀ (*vilokya*): 「eso manī|hammia|gado vaassa|metta|
sahāo rā'|ēsī. tā ehi. uvasappamha ḥam̄.」

ubhe avatarataḥ.

3.70 RĀJĀ: vayasya, rajanyā saha vijṛmbhate madana|bādhā.

URVAŚĪ: 「a|ṇibbhiṇ̄」|attheṇa imiṇā vaṇeṇa ākampidam̄
me hiaam̄. antaridā evva suṇamha se ser'|ālāvam̄, jāva ṇo
saṃsaa|ccheo bhodi.」

CITRALEKHĀ: 「jam̄ de roadi.」

VIDŪŠAKAH: 「nam̄ ime amia|gabbhā sevīantu canda|vādā.」

RĀJĀ: vayasya, evam|ādibhir an|upakramyo 'yam ātaṅkah.
paśya:

3.75 kusuma|śayanam̄ na pratyagram̄,
 na candra|marīcayo,
 na ca Malaya|jam̄ sarv'|āṅgiṇam̄,
 na vā maṇī|yaṣṭayah—
 manasi|ja|rujam̄ sā vā divyā
 mam̄' ālam apohitum— [10abc]

URVAŚĪ: 「kā vā avarā?」†

3.76 *kā vā avarā* AR : omits ed. Following MŚ: *kā v” āparā*, inserted
between the third and fourth lines of the verse.

ACT THREE

ÚRVASHI *signals despair.*

3.65

CHITRA·LEKHA: Who else could it be, silly?

ÚRVASHI (*sighing*): I'm afraid he's cheating on me.

CHITRA·LEKHA (*looking*): Here is he—the king himself, on the roof of the diamond palace, alone with his friend. Come, let's go meet him.

They alight on the roof.

KING: Friend, as night goes on, the pain of love is getting 3.70 worse.

ÚRVASHI: I wonder who he has in his mind. What he says is rather vague. I'm uneasy. Let's stay hidden and eavesdrop on their conversation, until the doubt is cleared up.

CHITRA·LEKHA: As you like.

CLOWN: Why not let the moonlight cure it?

KING: My dear friend, my sickness is not going to be cured by such measures.

No bed of fresh flowers,
no light from the moon,
no sandalpaste on my body,
no cooling gems—
only that godly woman can heal the illness
of love. Or—

3.75

ÚRVASHI: Who else?!

RĀJĀ:

rahasi laghayed ārabdhā vā
 tad|āśrayiṇī kathā. [10d]

URVAŚĪ: 「hiaa, dāṇīm mām ujjhia ido saṃkanteṇa tue pha-
 lam uvaladdham.」

VIDŪṢAKAH: 「āma. bho, ahaṁ pi jadā sihariṇīm rasālam ca
 ḥa lahe, tadā ḥaṁ patthaanto saṃkittaanto āsāseṁ.」

3.80 RĀJĀ: sakhe, evam manye...

CITRALEKHĀ: 「suṇu. a|saṃtuṭṭhe, suṇu.」

VIDŪṢAKAH: 「kaham via?」

RĀJĀ:

ayam tasyā ratha|kṣobhād
 amṣen' āmso nipīḍitah
 ekaḥ kṛtī śarīre 'smi.
 śeṣam aṅgam bhovo bharah. [11]

CITRALEKHĀ:† 「sahi,† kim dāṇīm vilambīadi?†

3.85 URVAŚĪ: (*sahas*" *opagamya*) 「halā Cittalehe, aggado vi maï
 ṭṭhidāe udāsīno via mahā|rāo.」

3.84 *citralekhā* AR : *urvaśī* ed. 3.84 *sahi* AR : omits ed. 3.84 *vilam-
 biadi* AR : *vilambissam* ed.

ACT THREE

KING:

Or talking about her with you
might help a little.

ÚRVASHI: My heart, you got your reward for leaving me and
embracing him.

CLOWN: I fully agree. When I'm craving mango or my fa-
vorite yogurt dessert,* I feel better when I talk about
them.*

KING: What I think is...

3.80

CHITRA·LEKHA: Listen carefully, since you're always doubt-
ing.

CLOWN: What is that?

KING:

This one shoulder of mine
that rubbed against hers when the chariot landed
with a jolt
is the one lucky part of my body. All the rest of it
is a burden on the earth.

CHITRA·LEKHA: What are you waiting for?

ÚRVASHI: (*approaching him hurriedly*) But Chitra-lekha, I'm 3.85
standing right in front of him and he seems not to have
noticed.

CITRALEKHĀ (*sa/smitam*): ̄adi|tuvaride, a|samkhitta|tirak-kharinīā si.

NEPATHYE: ̄ido ido bhaṭṭinī.

sarve karnam dadati. URVAŚI saha sakhyā viṣaṇṇā.

VIDŪṢAKAH: ̄avihā, avihā! uvaṭṭhidā devī. tā vām | amo hohi.

3.90 RĀJĀ: bhavān api samvṛt' |ākāram āstām.

URVAŚI: ̄halā, kiṁ ettha karaṇīam?

CITRALEKHĀ: ̄alam āveeṇa. antaridā vaam. vihida|ṇiama| vesā rāa|mahiśī dīsadi. tā esā ciram ṇa ciṭṭhassadi.

tataḥ praviśati dhrt'|opahāra/parijanā DEVĪ.

DEVĪ (*candramasam avalokya*): ̄hañje Niuṇie, eso Rohinī| samjoeṇa ahiaṁ sohadī bhaavam Mialañchaṇo.

3.95 CETĪ: ̄nam sampajjisadi bhaṭṭinī|sahidassa bhaṭṭino visesa| ramaṇīadā.

iti parikrāmataḥ.

VIDŪṢAKAH (*drṣtvā*): ̄bho, ṇa jāñāmi sotthi|vānaṇam dedi tti, ādu bhavantam antareṇa vad'|āvadeseṇa mukka|rosā, aja me acchiṇam suha|daṁsaṇā devī.

ACT THREE

CHITRA·LEKHA (*smiling*): You're in such a hurry that you forgot to undo your invisibility.

BACKSTAGE: This way, queen.

Everyone listens. ÚRVASHI and her friend are discouraged.

CLOWN: Oh no! The queen is here. Keep quiet.

KING: You keep quiet too.

3.90

ÚRVASHI: What should we do?

CHITRA·LEKHA: Don't worry. We're invisible. The queen is dressed for a ritual; she must be fasting.* She won't stay long.

Enter the QUEEN with a retinue bearing offerings.

QUEEN (*looking at the moon*): Dear Nípunika, the Moon looks even more lovely now that he has come close to Róhini.

NÍPUNIKA: A king always looks more appealing when he is 3.95 with his queen.

They walk around.

CLOWN (*looking at them*): I don't know if it's because she's going to present me with an offering, or because she's making amends for her anger toward you by doing this ritual, but to my eyes the queen looks radiant this evening.

RĀJĀ (*sa/smitam*): ubhayam api ghaṭate. yat tu paścād abhihitam, tan māṁ pratibhāti. yad atra|bhavatī

sit'|āṁśukā, maṅgala|mātra|bhūṣaṇā,
pavitra|dūrv" |âñkura|lāñchit' |âlakā,
vrat'|āpades' |ōjjhita|garva|vṛttinā
mayi prasannā vapus" āiva laksyate. [12]

3.100 DEVĪ (*upagamya*): 「jedu, jedu ajja|utto!」

PARIJANAḤ: 「jedu, jedu bhaṭṭā!」

VIDŪṢAKAḤ: 「sotthi bhodīe.」

RĀJĀ: devi, svāgatam.

haste grhitv" opaveśayati.

3.105 URVAŚI: 「halā, tħāne iam devī|saddeṇa uvaarīadi. na kim api
parihīadi Sacīdo ojassidāe.」

CITRALEKHĀ: 「sāhu, asūā|parañmuham mantidam tue.」

DEVĪ: 「ajja|uttam puro|kadua ko vi vada|viseso mae sampā-
danīo. tā muhuttam uvaroho sahīadu.」

RĀJĀ: mā, m" āivam. anugrahah khalu, n' ḫoparodhah.

VIDŪṢAKAḤ: 「īrīso sotthivāaṇavanto uvaroho bahuso bho-
du.」

ACT THREE

KING (*smiling*): Both are possible. But to me the second feels more likely. For my lady is

Dressed in white,
adorned only by her own good fortune,
sacred grass in her hair,
emptied of pride and intent on her prayers:
everything about her tells me she
wants to be good to me.

QUEEN (*approaches*): Victory to my husband!

3.100

RETINUE: Victory to the king!

CLOWN: Blessings to the queen.

KING: Welcome, queen.

Taking her hand, he seats her.

ÚRVASHI: It's not for nothing that they call her "queen." In 3.105 dignity she is no less than Shachi, the Queen of Heaven.

CHITRA·LEKHA: Good. Your words are free from jealousy.

QUEEN: I am performing a ritual involving my husband.
Bear with me for a few minutes.

KING: Don't say that. It's a blessing, not a burden.

CLOWN: May such "burdens" that bring me food happen often.

HOW ÚRVASHI WAS WON

3.110 RĀJĀ: kiṁ|nāma|dheyam etad devyā vratam?

DEVĪ NIPUṄIKĀM aveksate.

NIPUṄIKĀ: 「bhaṭṭā, «pi'|âṇuppasādaṇam» nāma.」

RĀJĀ (DEVĪM *vilocya*): yady evam,

anena, kalyāṇi, mṛṇāla|komalam
vratena gātram glapayasy a|kāraṇam.
prasādam ākāṅkṣati yas tav' ôtsukah,
sa kiṁ tvayā dāsaljanaḥ prasādyate? [13]

3.115 URVAŚī: 「mahanto kkhu se imassiṁ bahu|māṇo.」

CITRALEKHĀ: 「āi muddhe, aṇṇa|saṅkanta|ppemmāṇo ṣāariā
ahiam dakkhiṇā honti.」

DEVĪ: 「imassa vadassa aam pahāvo, jaṁ ettiam mantāvido
ajja|utto.」

VIDŪṢAKAH: 「viramadu bhavam. na juttam su | hāsidam
paccākhādum.」

DEVĪ: 「dāriāo, uvaṇedha ovahāriam, jāva maṇi|hammia|
gade canda|vāde acemi.」

3.120 PARIJANAḤ: 「jaṁ devī āṇavedi. eso uvahāro.」

DEVĪ (*nātyena kusum'*ādibhiś *candra/pādān abhyarcyā*): 「hañ-
je, ime ovahāria|modae ajja|Māṇavaam lambhāvehi.」

ACT THREE

KING: What is the name of that ritual?

3.110

The QUEEN looks at NÍPUNIKA.

NÍPUNIKA: Lord, it is called “Making Your Husband Happy With You.”

KING (*looking at the QUEEN*): In that case,

You shouldn’t tire out your ever-so-delicate body with this ceremony. You needn’t work so hard to make a friend of that person who wants only to be your friend.

ÚRVASHI: He has great respect for this woman.

3.115

CHITRA·LEKHA: You’re so naïve. Civilized men who are in love with some other woman are always extremely polite to their wives.

QUEEN: The ritual is already giving results. Look how you’re talking to me.

CLOWN: Don’t say anything. It’s not right to contest well-spoken words.

QUEEN: You girls, bring the offerings here so I can worship the moon’s rays as they touch the diamond palace.

RETINUE: As the queen orders. Here are the offerings.

3.120

QUEEN (*acting out worship with flowers and other items*): Dear girl, please give these candies to our highly respected Mánavaka.

PARIJANAḤ: 「jam devī āñavedi. ajja|Māñavaa, edam dāva de.」

VIDŪṢAKAḤ (*modakaśarāvam gr̥hitvā*): 「sotthi bhodīe. bahu|phalo de uvavāso bhodu.」

DEVĪ: 「ajja|utta, ido dāva.」

3.125 RĀJĀ: ayam asmi.

DEVĪ (RĀJNAḤ *pūjām abhiniya, prāñjalib pranipatya*): 「esā ahām devadā|mihuñam Rohinī|Mialañchañam sakkhī|karia ajja|uttam añuppasādemi. ajja|ppahudi jañ itthiam ajja|utto patthedi, jā ajja|uttassa samāama|ppanaññī, tāe mae pidi|bandheña vattidavvam ti.」

URVAŚI: 「ammahe, ḡa āñe kim|param se vañam ti. mama una vissāsa|visadam hiaam samvuttam.」

CITRALEKHĀ: 「sahi, mah」|âñuhāvāe padi|vvadāe abbhañuññādo añ|antarāo de pia|samāamo bhavissadi.」

VIDŪṢAKAḤ (*apavārya*): 「chinna|hatho macche palāide ñiv-viñño dhīvaro bhañādi, dhammo me bhavissadi tti.」 (*prakāśam*) 「bhodi, kiñ udāsiñō tattha|bhavam?」

3.130 DEVĪ: 「mūḍha, ahām khu attaño suh」|âvasāñeṇa ajja|uttam ñivvuda|sarīram kādum icchāmi. ettieṇa cintehi dāva, pio vā ḡa v' êtti.」

ACT THREE

RETINUE: As Your Highness commands. Noble Mánavaka,
these are yours.

CLOWN (*taking the plate of candies*): Blessings to the queen.
May your fast bear fruit.

QUEEN: Husband, come here, toward me.

KING: I'm here.

3.125

QUEEN (*acts out worshiping the KING, with her hands folded, bowing*): I, the queen, intent on making my husband happy with me, say this with that divine couple, the Moon and his wife Róhini, as witnesses. From now on, whatever woman my husband desires, or whatever woman desires him, will be treated by me as a friend.

ÚRVASHI: Wow. I don't know who she means. But my heart is lighter and full of confidence.

CHITRA·LEKHA: Dear friend, now that you have received permission from this great-hearted and devoted queen, there is no longer any obstacle to fulfilling your love.

CLOWN (*aside*): When the fish slips away, the fisherman says it's an offering to God. (*aloud, to the QUEEN*) Does that mean you don't love the king any more?

QUEEN: You fool, can't you see that I'm sacrificing my own pleasure in order to make my husband happy? Think for yourself—do I love him or not?

RĀJĀ:

dātum vā prabhavasi mām†
anyasmai, kartum eva vā† dāsam.
n' āham punas tathā, tvam
yathā hi mām śaṅkase, bhīru. [14]

DEVĪ: 「hohi vā mā vā. jahā|ṇiddiṭṭham sampādidaṁ «pi' |
āṇuppasādaṇam» vadām. dāriāo, edha. gacchamha.」

RĀJĀ: priye, na khalu prasādito 'smi, yadi samprati vihāya
gamyate.

DEVĪ: 「ajja|utta, a|laṅghida|puvvo mae ḡiamo.」

3.135 *niṣkrāntā sa/parivārā* DEVĪ.

URVAŚĪ: 「halā, pia|kalatto rā'|ēsī. ṇa uṇa hiaam ḡivattedum
sakkuṇomi.」

CITRALEKHĀ: 「kim tue ḡir|āsāe ḡivattīadi?」

RĀJĀ (*āsanam upetya*): vayasya, na khalu dūram gatā devī.

VIDŪṢAKAH: 「bhaṇa vissaddham, jaṇ si vattu|kāmo. «a|
sajjhō» tti parichindia, āduro via vejjeṇa a|ireṇa mukko
tattha|bhavaṇ bhodie.」

3.140 RĀJĀ: api nāma Urvaśī...

URVAŚĪ: 「... ajja kid'|atthā bhave.」

3.132 *dātum vā prabhavasi mām* ed. : *dātum asahane prabhavasy* Kāṭ

3.132 *vā* Kale Kāṭ : omits ed.

ACT THREE

KING:

You're free to give me away
or keep me for yourself.
I'm not at all
what you think I am.

QUEEN: I don't care if you are or not. I've finished the "Making Your Husband Happy With You" ritual, exactly according to rule. Girls, let's go.

KING: Darling, if you leave me now, I won't be happy with you.

QUEEN: Husband, I've never broken a rule before.

Exit the queen with her retinue.

3.135

ÚRVASHI: This king loves the queen. Still, I can't turn my mind away for him.

CHITRA·LEKHA: Do you want to give up and go home?

KING (*sitting down again*): My friend, I don't think the queen has gone very far.

CLOWN: Be bold. Say what you want to say. The queen has left you free, like a doctor who deserts an incurable patient.

KING: If only Úrvashi...

3.140

ÚRVASHI: ... could have her way.

RĀJĀ:

... gūḍhā nūpura|śabda|mātram api me
 kāntā śrutau pātayet,
 paścād etya śanaiḥ kar'|âmbuja|vṛte
 kurvīta vā locane,
 harmye 'smiṇn avatīrya sādhvasa|vaśān
 mandāyamānā balād
 āniyeta padāt padam caturayā
 sakhyā mam' ḥpāntikam. [15]

URVAŚĪ: 「halā, imam dāva se mano|raham sampādaissam.」

pr̄ṣṭhato gatvā rājño nayane samvṛṇoti. CITRALEKHĀ VIDŪṢA-KAM samjnāpayati.

3.145 RĀJĀ (*sparsam rūpayitvā*): sakhe, Nārāyan' |ōru|sambhavā s" ēyam var' |ōrū.

VIDŪṢAKAH: 「kaham bhavam avagacchadi?」

RĀJĀ: kim atr' âjñeyam?

aṅgam Anaṅga|kliṣṭam
 sukhayed anyā na me kara|sparsāt.
 n' ḥocchvasiti tapana|kiraṇaiś
 candrasy' ev' āmśubhiḥ kumudam. [16]

URVAŚĪ (*hastāv apanīy' ôttiṣṭhati. kim cid upasṛtya*): 「jedu,
 jedu mahā|rāo!」

ACT THREE

KING:

... were to let me hear the gentle jingle of
her footsteps,
wherever she is—and then steal up on me
from behind
and cover my eyes with her soft fingers. If only she'd
come down
to this rooftop. She'd stand here, hesitant, too shy
to move.
Then her clever friend would lead her to me, gently
forcing her
step by step.

ÚRVASHI: I'm going to make his dream come true.

Stealing up from behind, she covers his eyes with her hands.

CHITRA·LEKHA signals to the CLOWN.

KING (*recognizing her touch*): My friend, it's her, the daughter of the sage Naráyana. 3.145

CLOWN: How did you know?

KING: How could I not know?

Who else could soothe this body,
worn by desire, with her touch?
The sun can't make the water-lily breathe.
Only the moon can do it.

ÚRVASHI (*taking her hands away, rising and coming a little closer*): Victory to the king!

3.150 RĀJĀ: sundari, svāgatam.

ek/āsane upaveśayati.

CITRALEKHĀ: 「avi suhaṁ vaassassa?」

RĀJĀ: nanv etad upapannam.

URVAŚĪ: 「halā, devīe diṇo mahā|rāo. tado se paṇaavadi
via sarīra|saṅgada mhi. mā khu mam puro|bhāinim
samatthehi.」

3.155 VIDŪṢAKAH: 「kaham, iha evva tumhāṇam attham ido sujjo?」

RĀJĀ (URVAŚĪM *avalokya*):

devyā datta iti yadi
vyāpāram vrajas me śarīre 'smin,
prathamam kasy' ânumate
coritam etat tvayā hṛdayam? [17]

CITRALEKHĀ: 「vaassa, nīr|uttarā esā. sampadam maha viṇṇa-
vidam suṇīadu.」

RĀJĀ: avahito 'smi.

3.160 CITRALEKHĀ: 「vasant'|âṇantare uṇha|samae bhaavam Sujjo
mae uvaaridavvo. tā jahā iam me pia|sahī saggassa ṇa
ukkanṭhedi, tahā vaasseṇa kādavvam.」

VIDŪṢAKAH: 「kim vā sagge sumaridavvam? ṇa tattha svādiadi
ṇa piadi. kevalam aṇimisehim acchihim mīṇadā avalam-
bīadi.」

ACT THREE

KING: Welcome, my beauty.

3.150

Seats her beside him.

CHITRA·LEKHA: Is my royal friend happy now?

KING: Yes—now that she's here.

ÚRVASHI (*to CHITRA·LEKHA*): The queen herself has gifted him to me. That's why I'm sitting beside him like his lover. Don't think I'm too forward.

CLOWN: What, have you been here since the sun set?

3.155

KING (*looking at ÚRVASHI*):

If you think you can hold me now
because the queen gifted me to you,
whose permission did you ask
when you first stole my heart?

CHITRA·LEKHA: She is speechless, friend. Listen, now, to what I have to say.

KING: I'm all ears.

CHITRA·LEKHA: I have to rush off to heaven to worship the Sun in the hot season that comes right after spring. I'm relying on you to take care of my friend so that she doesn't miss heaven.

CLOWN: What's there to miss in heaven? There's nothing to eat, nothing to drink. You just sit around without blinking,* pretending you're a fish.

RĀJĀ: bhadre,

a|nirdeśya|sukhaḥ svargaḥ. kas tam vismārayiṣyati?
an|anya|nārī|sāmānyo dāsas tv asyāḥ Purūrvavāḥ. [18]

CITRALEKHĀ: 「aṇugghahida mhi. halā Uvvasi, a|kādarā bhavia
visajjehi mam.」

3.165 URVAŚĪ (CITRALEKHĀM *parisvajya*): 「sahi, mā khu mamañ visu-
marehi.」

CITRALEKHĀ (*sa/smitam*): 「vaasseṇa saṃgadā tumaṁ evva
edam mae jācidavvā.」

RĀJĀNAM *praṇamya niṣkrāntā.*

VIDŪṢAKAH: 「diṭṭhiā maṇo|raha|saṃpattī vadḍhadi bha-
vam.」

RĀJĀ: iyam tāvad vṛddhir mama. paśya,

3.170 sāmantā|mauli|maṇi|rañjita|śāsan'|âṅkam
ek'|ātapatram avaner na tathā prabhutvam,
asyāḥ, sakhe, caranayor aham adya kāntam
ājñākaratvam adhigamya yathā kṛt'ârthah. [19]

URVAŚĪ: 「n' atthi me vihavo ado piadaram mantidum.」

RĀJĀ (URVAŚIM *hasten' āvalambya*): aho, viruddha|saṃvar-
dhana īpsitallābho nāma.

ACT THREE

KING: My dear,

Heaven is heaven.
Who can make you forget it?
But no other woman can say
she has a man who worships her
like Puru·ravas.

CHITRA·LEKHA: I accept your words as a favor to me. Dear Úrvashi, don't be afraid. Let's say goodbye.

ÚRVASHI (*embracing CHITRA·LEKHA*): Don't forget me, my 3.165 friend.

CHITRA·LEKHA (*laughing*): Now that you're together with your friend, I'm the one who has to say that.

Bows to the KING and leaves.

CLOWN: Congratulations. You've got everything you wanted.

KING: She is everything I wanted. You see,

All other kings in this world
brighten my feet with their diamond crowns.
I rule the whole earth under one cool shade,*
but that's not kingship.
When I sit at her feet, I'm proud to be
her servant. That's when I feel like a king.

3.170

ÚRVASHI: I can't do any better than that.

KING (*taking ÚRVASHI's hand*): Getting what you want turns everything around.

pādās ta eva śaśinah sukhayanti gātram.
 bāṇas ta eva Madanasya mam' ânukūlāḥ.
 samṛambha|rūkṣam iva, sundari, yad yad āśit,
 tvat|samgamena mama tat tad iv' ânunītam. [20]

URVAŚI: 『avaraddha mhi cira|āriā mahā|rāassa.』

3.175 RĀJĀ: mā, m” āivam.

yad ev' ḫopanataṁ duḥkhāt,
 sukham̄ tad rasavattaram.
 nirvāṇāya taru|cchāyā
 taptasya hi viśesataḥ. [21]

VIDŪṢAKAH: 『bho, sevidā padosa|ramaṇīā canda|vādā. samao
 kkhu de vāsa|ghara|ppavesassa.』

RĀJĀ: tena hi sakhyās te mārgam ādeśaya.

VIDŪṢAKAH: 『ido ido bhodi.』

3.180 *sarve parikramanti.*

RĀJĀ: sundari, iyam idānīm me prārthanā.

URVAŚI: 『kā via?』

RĀJĀ:

an|adhigata|mano|rathasya pūrvam̄
 śatalguṇit” ēva gatā mama tri|yāmā.
 yadi tu tava samāgame tath” āiva
 prasarati, subhru, tataḥ kṛtī bhaveyam̄. [22]

ACT THREE

They're the same rays of the moon. They make me
happy now.

Same arrows of love. They fight my battle.

Everything that was harsh when you weren't here
has turned sweet because you're with me.

ÚRVASHI: I'm sorry I took so long.

KING: Don't say that.

3.175

That happiness that comes after suffering
is the happiest of all.
To feel the shade of a tree,
you should be scorched by the sun.

CLOWN: I think we've had enough moonlight for now. It's
time to go to bed.

KING: In that case, show your new friend the way.

CLOWN: Follow me, Madam.

All set off.

3.180

KING: My darling, I have one more request.

ÚRVASHI: What's that?

KING:

Night was a hundred times longer
before you came here.
If it moves as slowly when you're with me,
I'll be the luckiest man in the world.

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HOW ÚRVASHI WAS WON

iti niṣkrāntāḥ sarve.

3.185 *iti mahā/kavi/Kālidāsa/viracite Vikramorvaśīye
trītyo ṇkah.*

ACT THREE

Exeunt omnes.

End of Act Three of "How Úrvashi was Won"
by the great poet Kali-dasa.

3.185



INTERLUDE

「*pia/sahi/vioa/vimañā
sahi/sahiā vāulā samullavaī
sūra/kara/phamsa/viasia/
tāmarase saravar'ūsamge.*」 [1]

SAHAJANYĀ/CITRALEKHAYOH *pravesikī āksiptikā. tatah prav-
isati SAHAJANYĀ CITRALEKHĀ ca.*

CITRALEKHĀ (*praves'āntare dvi/padikayā diśo 'valokya*):

4.5 「*saha/ari/dukkh'āliddhaam
sara/varaammi siṇiddhaam,
bāh'ovaggia/naaṇaam
tammai haṃsi/jualaam.*」 [2]

SAHAJANYĀ (*sa/khedam*): 「*sahi Cittalehe, milāamāna|saava-
tta|kasañā de muha|cchāā hiaassa a|sutthadam süedi.
tā kahehi me a|ṇivvudi|kāraṇam jeṇa de sama|dukkhā
homi.*」

CITRALEKHĀ (*sa/karuṇam*): 「*sahi, accharā|vāra|pajjāeṇa tat-
tha|bhavado sujjassa uvaṭṭhāne vatṭantī pia|sahie viñā
vasant'ūsavō āgado tti baliam ukkaṇṭhida mhi.*」

SAHAJANYĀ: 「*sahi, jāṇāmi vo anṇonṇa|gadam pemmam.
tado tado?*」

CITRALEKHĀ: 「*tado imesu diasesu ko ḡao vuttanto vatṭadi,
tti paṇidhāṇaṭṭhidāe mae accāhidam uvaladdham.*」

*She cries, together with her friend,
disturbed and saddened
by the absence of their friend
here on the lakeshore
as the lotus unfolds at the touch
of the rising sun.*

CHITRA·LEKHA and SAHA·JANYA enter dancing and gesturing with their hands.

CHITRA·LEKHA (*singing a dvi·pádika* and looking at the sky*):

*Two loving geese are grieving
in the lake, their eyes clouded
by tears, in pain
for their friend.*

SAHA·JANYA (*looking at CHITRA·LEKHA, sadly*): Your face is pale as a wilted lotus. Something is troubling your heart. Tell me why you're sad. I want to share it.

CHITRA·LEKHA (*miserably*): I was taking my turn worshiping the sun, sitting at his feet, when suddenly I missed Úrvashi terribly, because the Spring Festival is here.

SAHA·JANYA: I know you two are very close. What happened then?

CHITRA·LEKHA: I went into a state of meditation to find out what was going on during these days—and what I saw was a disaster.

4.10 SAHAJANYĀ: 「sahi, kerisam tam?」

CITRALEKHĀ (*sa|karuṇam*): 「Uvvāsi kila tam rā'|ēsim lacchī|
sañāham amaccesu ḥivesida|kajja|dhuram geṇhia Kelāsa|
sihar' | uddeṣam Gandhamādaṇam vaṇam viharidum
gadā.」

SAHAJANYĀ (*sa|ślāgham*): 「sahi, so sambhoo jo tārisesu ppa-
desesu. tado tado?」

CITRALEKHĀ: 「tado tahim Mandāinī|tīre sikadā|pavvadehim
kilamāṇā Udaavadī ḥāma vijjhāhara|dāriā teṇa rā'|ēsiṇā
ciram ḥijjhāida tti kadua kuvidā me pia|sahī Uvvāsi.」

SAHAJANYĀ: 「a|sahaṇā khu sā. dūr'|ārūḍho a se paṇao. tā
bhavidavvadā ettha balavadī. tado tado?」

4.15 CITRALEKHĀ: 「tado bhattuṇo aṇuṇaam a|ppaḍivajjāmāṇā,
guru|sāva|saṁmūḍha|hiaā, visumarida|devadā|ṇiamā,
ammakā|janā|pariharaṇīam Kumāra|vaṇam paviṭṭhā.
paves'|āṇantaram ca kāṇaṇ'|ōvanta|vatti|ladā|bhāvenā
pariṇadam se rūvam.」

SAHAJANYĀ (*sa|śokam*): 「savvadhā ḥ' atthi vihiṇo a|laṅgha-
ṇīam ḥāma, jena tārisassa aṇurāassa aṇṇāriso evva pari-
ṇāmo saṁvutto. adha kim|avattho so rā'|ēsi?†」

4.16 *adha kim|avattho so rā'|ēsi* AR : *tado tado* ed.

ⁱ Shiva's son, Karttikéya, a bachelor himself

SAHA·JANYA: What kind of disaster?

4.10

CHITRA·LEKHA (*in despair*): It seems that Úrvashi went with her lover, the noble king, to play in Gandha·mádana Grove near the peak of Mount Kailásá, after he had handed over all the affairs of the kingdom to the care of his advisers.

SAHA·JANYA (*excited*): That's an ideal place for making love. And then?

CHITRA·LEKHA: There was this girl from the *vidya·dharas* (her name is Údayavati) who was building sand-castles on the banks of the Ganga. The king stared at her for a little too long, and Úrvashi got angry.

SAHA·JANYA: She's so impatient. Her love is so deeply rooted. Something like this was sure to happen. So what then?

CHITRA·LEKHA: She wouldn't listen to his pleas. She walked 4.15 straight into the forest. Her teacher's curse made her ignorant, and she completely forgot that there is a rule made by the god Kumáráⁱ forbidding women from entering that place. The moment she entered, she turned into a vine at the edge of the grove.

SAHA·JANYA (*grieving*): You can't escape the inevitable. What a terrible thing to happen—and so suddenly—to a great love! And how is the king?

CITRALEKHĀ: 「tado so vi tassim evva kāṇaṇe piadamam aṇ-
nesaanto ummattī|bhūdo «ido Uvvasī tado Uvvasī» tti
kadua aho|rattāim adivāhedi.」 (*nabho valokya*) 「imiṇā
uṇa ḥivvudāṇam vi ukkaṇṭhā|kāriṇā meh’|ōdaenā a|ppa-
diāro bhavissadi tti takkemi.」

ANANTARE JAMBHALIKĀ:

「*saha/ari/dukk’āliddhaam*
saravaraammi siniddhaam,
a/virala/bāha/jal’ōllaam
tammaī hamṣī/jualaam.」 [3]

SAHAJANYĀ: 「sahi, atthi ko vi samāgam’|ōvāo?」

- 4.20 CITRALEKHĀ: 「Gorī|caraṇa|rāa|sam̄bhavam sam̄gama|maṇim
vajjia kudo se samāgam’|ōvāo?」

SAHAJANYĀ: 「na tārisā ākidi | visesā ciram dukkha | bhāiṇo
honti. tā avassam ko vi aṇuggaha|ṇimitta|bhūdo samā-
am’|ōvāo bhavissadi tti takkemi.」 (*prācīm diśam avalo-
kya*) 「tā ehi, uda’|ummuhassa bhaavado sujjassa uvaṭṭhā-
ṇam karemha.」

ANANTARE KHANDA|DHĀRĀ:

「*cintā/dummia/māṇasiā,*
saha/ari/damṣaṇa/lālasiā
viasia/kamala/mano/harae
viharaī hamṣī saravarae.」 [4]

iti niṣkrānte.

praveśakah.

INTERLUDE

CHITRA·LEKHA: He spends his days and nights searching for her all over the grove. He's out of his mind. He keeps thinking she must be somewhere there. (*looking up at the sky*) To make things worse, the monsoon has begun. Even happy people are overcome by longing when they see the clouds.*

A SONG AGAIN, OFFSTAGE:

*Two loving geese are grieving
in the lake, their eyes clouded
by endless tears, in pain
for their friend.*

SAHA·JANYA: Is there any way they can be reunited?

CHITRA·LEKHA: There's only one way—the Reuniting Ruby 4.20 that crystallized from the lac painted on Párvati's feet.*

SAHA·JANYA: My friend, such beautiful people cannot be unhappy for long. Something will happen that will bring them back together. (*facing east*) Come. Let's go and pray to the rising sun.

A SONG, OFFSTAGE:

*Her heart aching,
longing to see her friend,
the goose swims through the lake
bright with blooming lotuses.*

Exeunt.

End of Interlude.



ACT FOUR

4.25 PURŪRAVASAḥ *prāveśikī ākṣiptikā*:

‘gahaṇam ga’/inda/ṇāho
pia/virah’/ummāa/paalia/viāro
visaī taru/kusuma/kisalaa/
bhūsia/ṇia/deha/pabbhāro. [5]

tataḥ praviśaty ākāśa/baddha/lakṣyah s’/ōnmādo RĀJĀ.

RĀJĀ (*sa/krodham*): āḥ dur|ātman rakṣaḥ, tiṣṭha, tiṣṭha! kva
me priyatamām ādāya gacchasi? (*vilokya*) katham? śaila|
śikharād gaganam utpatya bāṇair mām abhivarṣati. (*loṣ-
ṭam gr̥hitvā hantum dhāvan, anantare dvi/padikayā diśo
valokya*)

‘hia’|āhia|pia|dukkhao,
saravarae dhua|pakkhao,
bāh’|ovaggia|ṇaaṇao
tammaī haṃsaljuāṇao. [6]

4.30 (*vibhāvya; sa/karunam*) katham?

navaljala|dharaḥ samnaddho ’yam,
na drpta|niśā|caraḥ.
sura|dhanur idam dūr’|ākr̥ṣṭam,
na nāma śar’|āsanam.
ayam api paṭur dhār”|āsāro,
na bāṇa|paramparā.
kanaka|nikaṣa|snigdhā vidyut,
priyā na mam’ Ôrvaśī. [7]

OFFSTAGE, indicating the KING's entry:

4.25

*Here comes an elephant, moving deep
into the forest, maddened
by the loss of his lover, his body
decked with broken branches and wild flowers.*

*Enter the KING as a madman, staring at something in empty
space.*

KING (*angrily*): Stop, you miserable demon! Where are you going with my beloved? (*looking up*) It's terrible. He's flown into the sky from the mountain-top and is now raining down arrows on me. (*picking up a rock and running to the attack, then looking upwards, singing a dvi-pádika*):*

The young goose is grieving,
shaking his wings in the water,
eyes seared by tears,
holding in his heart
the agony of separation.

(*looking closely; sadly*)

4.30

This is no demon.
It's a cloud, heavy with rain.
Here is a rainbow across the sky, not a warrior's bow.
It's sharp rain falling on me, no arrows.
It's lightning I see,
like a streak of gold,
not my Úrvashi.

iti mūrcchitah patati. dvi|padikay” ôtthāya niḥsvasya ca

maīm jānia mia|loani
niṣi|aru koi harei,
jāva ṇa ḥava|tali sāmala
dhārā|haru varisei. [8]

(*sa|karuṇam vicintya*) tat kva nu khalu gatā syāt?

4.35 tiṣṭhet kopa|vaśat prabhāva|pihitā.
dīrgham na sā kupyati.
svargā’ ôtpatitā bhaven? mayi punar
bhāv’jārdram asyā manah.

(*sa|roṣam*)
tām hartum vibudha|dviṣo ’pi na ca me
śaktāḥ puro|vartinīm.
sā c’ ātyantam algocaram nayanayor
yāt”, ēti ko ’yam vidhiḥ? [9]

(*dvi|padikayā diśo ’valokya, niḥsvasya, s’āśram*) aye, parāvṛttā
bhāgadheyānām duḥkham duḥkh’jānubandhi. kutah:

ayam eka|pade tayā viyogaḥ
priyayā c’ ôpanataḥ su|duḥsaho me—
navavāri|dhar’ôdayād ahobhir
bhavitavyam ca nir|ātapatva|rāmyaiḥ. [10]

anantare carcari.

jalā|hara, saṁhara. ehu ko paīm āḍhattao
a|virala|dhār”jāsāra disā|muha|kantao?
e maīm puhavi bhamante jaī pia pekkhimi,
tavve jaṁ ju karīhisi tam tu sahīhimi. [11]

Falls in a faint. Then he gets up with a sigh, singing a couplet.

I thought some demon was stealing my wife,
but it's only a dark rain cloud, rife with lightning.

(thinking sadly) Where has she gone?

She must be somewhere nearby,
hiding from me in her anger. She has that power,
but she won't stay angry for long.

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Has she flown back to heaven?

She's too much in love with me.

(with anger)

Not even a demon could steal her away
while I'm here.

But still she's vanished
before my eyes, like an act
of god.

(sighing, looking up; a couplet, sung in tears) For people
whose fortunes have turned crooked, one trouble fol-
lows another.

I can't bear being cut off
from my lover—and to make it worse,
the rains have come,
the days are fresh and cool.

*He dances a chárchari.**

You've made the whole world beautiful
with your showers, to the edge of space.
I command you, dark cloud:
Hold back your anger at me.
When, wandering the earth,

4.40 (*carcarikayā vicintya*) vṛthā khalu mayā manasah samtāpa|
 vrddhir upekṣyate, yadā munayo 'py evam vyāharanti,
 «rājā kālasya kāraṇam» iti. tat kim aham jala|dhara|
 samayam na pratyādiśāmi? (*vihasy' otthāya ca, «yadā mu-*
*nayo 'py evam vyāharant'» iti paṭhitvā) bhavatu. pratyādi-
 śāmi.*

anantare carcari.

‘gandh’|ummāia|mahuara|gīehim,
 vajjantehim parahua|tūrehim
 pasaria|pavaṇ’|uvvellia|pallava|aru
 su|lalia|viviha|paāre ḡaccaī kapp’|aar., [12]

(*tena nartitvā*) atha vā na pratyādiśāmi, yadā prāvṛṣeneyair
 eva cihnaiḥ samprati mama rāj’|ōpacārah kriyate. (*vi-*
hasya; punar «gandh’|ummāia» iti nartitvā) katham iti:

vidyul|lekhā|kanaka|ruciram
 śrī|vitānam mam’ ābhram.
 vyādhūyante nicula|tarubhir
 mañjarī|cāmarāṇi.
 gharma|cchedat paṭutara|giro
 bandino nīla|kaṇṭhā.
 dhār”|āsār’|ōpanayana|parā
 naigamāḥ sānumantah. [13]

I find my beloved,
then I'll be happy to bear
what you do.

(thinking, with a chárchari dance) Like a fool, I quietly suffer 4.40
my anguish. Even sages say, "A king makes Time." Why,
then, don't I banish the rainy season? (laughing, rising,
he repeats:) Even sages say, "A king makes Time." Fine.
I'll banish it.

Dances another chárchari.

To the song of the bees
maddened by fragrance,
and the trumpet-calls of the cuckoos,
the wishing tree is dancing
gently, gracefully, leaves
quivering in the breeze.

(dancing) On the other hand, maybe I shouldn't banish the monsoon after all. In so many ways, it is this monsoon that is honoring me like a king. (laughing; dancing the previous verse again) See:

These clouds, limned in golden lightning,
spread a canopy above me.
Nichula trees fan me with clusters of flowers.
Happy that summer is over, peacocks,
full-throated, sing my praises.
Mountains draw down the rains
like merchants bearing gifts.

4.45 bhavatu. kiṁ paricchada|ślāghayā? yāvad asmin kānane tāṁ priyām anveṣyāmi. (*punaś carcari.*)

(*pāṭhasy*' ānte bhinnakah.)

‘daīā/rahio, ahiaṁ duhio,
virah’/āṇugao, parimantharao,
giri/kāṇaṇae kusum’/ujjalae
gaa/jūha/vaī taha jhīṇa/gai. [14]

(*anantare dvi/padikayā parikramy’ āvalokya ca, sa/harsam*)
hanta hanta. vyavasitasya me saṁvardhanam̄ saṁvṛttam̄.
kutah:

ārakta|rājibhir iyam̄
kusumair nava|kandalī salila|garbhaiḥ
kopād antar|bāṣpe
smarayati mām̄ locane tasyāḥ. [15]

4.50 ito gat” ēti katham̄ mayā tatra|bhavatī sūcayitavyā?

padbhyām̄ sprśed vasumatīm̄ yadi sā su|gātrī
megh’|ābhivṛṣṭa|sikatāsu vana|sthaliṣu,
paścān|natā guru|nitambatayā tato ’syā
drṣyeta cāru|pada|pañktir alaktak’|āṅkā. [16]

(*dvi/padikayā parikramy’ āvalokya ca; sa/harsam*) hanta hanta!
upalabdham upalakṣaṇam̄, yena tasyāḥ kopanāyā mārgo
'numīyate.

But why fuss over these trappings? Let me first find my lover 4.45
in this wilderness. (*Dances another chárchari.*)

(*Sung to a bhínnaka rhythm.**)

*An elephant king, distanced
from his mate, heavy
with sadness, heavy
with longing,
walks slowly
through the mountain forest
burning with flowers.*

(*moving forward with a dvi-pádika song, looking around, with
a burst of happiness*) Here's an encouraging sign.

Red-streaked flowers
glistening in the rain,
the banana tree reminds me
of her eyes, welling tears
of anger.

There must be some way to know what path she's taken: 4.50

If her feet have touched this forest earth,
soaked with rain, there must be marks,
a little deeper at the heel
because of her heavy hips,
and traced with red lac.

(*moving forward with a dvi-pádika song, looking around; with
joy*) I've found it! I can see the way she must have gone
in her anger.

hṝt' | āuṣṭha|rāgair nayan' | ôda|bindubhir
 nimagna|nābher nipatadbhir aṅkitam̄,
 cyutam̄ ruṣā bhinna|gater a|samśayam̄
 śuk' | ôdara|śyāmam idam stan' |āṁśukam̄. [17]

bhavatu. ādāsyे tāvat. (*parikramya vibhāvya ca; s'āsram*)
 katham̄? s' | ēndra|gopam̄ nava|śādvalam idam. tat kuto
 'smīn vipine priyā|pravṛttim āgamayeyam̄? (*dr̄śtvā*) aye,
 ayam āsār' | ôcchvasita|śaila|taṭa|sthalī|pāṣāṇam adhirū-
 dhah̄

4.55 ālokayati payo|dān
 prabala|puro|vāta|nartita|śikhaṇḍah̄
 kekā|garbheṇa śikhī
 dūr' | ônnamitena kaṇṭhena. [18]

(*upetya*) yāvad enam̄ pṛcchāmi.

(*anantare khaṇḍakah.*)

「 sampatta|visūraṇao,
 turiaṁ para/vāraṇao,
 piaama|daṁsaṇa/lālasao
 gaa|varu vimhia|māṇasao.」 [19]

(*tena khaṇḍak'*|āntare carcari.)

Here's the top she was wearing,
 dark as a parrot's breast,
 stained by tears that washed
 a little red from her lips.
 She was clearly walking fast,
 with uneven steps,
 in anger.

I'll pick it up. (*taking a closer look; tearfully*) Oh no. It's a patch of dark green grass spotted with ladybugs. So how can I find out where she went in this wilderness, with no one around? (*looking*) I see a peacock perched on a mountain rock polished by the rain.

He's looking up at the clouds, crest
 ruffled by strong winds,
 craning his neck
 with a cry stuck in his throat.

4.55

(*approaching the peacock*) I'll ask it.

(*In the background, a khândaka song.*)

Grieving,
this fine elephant that could stop his enemies
in their tracks, hungry to see
his mate, wanders
in a daze.

(*A chárchari.*)

4.60 'bamhiṇa, paīm ia abbhathemi, āakkhahi mam̄ tā:
 ettha vaṇa bhamante jaī dīṭhī sā mahu kantā?
 nīsamāhi, mi'laṅka|sarise vaṇe haṁsa|gaīm̄†
 e ciṇhe jāṇīhisi, āakkhiu tujjha maīm̄. [20]

(carcarikay" ḫopaviśy', āñjalim baddhvā)

nīla|kaṇṭha, mam' ôtkaṇṭhā
 vane 'smīn vanitā tvayā
 dīrgh'|āpāṅg", â|sit'|āpāṅga,
 dr̄ṣṭā dr̄ṣṭi|kṣamā bhavet? [21]

(carcarikay" āvalokya) katham̄? al|dattv" āiva prativacanam̄
 nartitum ārabdhah̄. (punaś carcari) kim̄ nu khalu harṣa|
 kāraṇam asya? (vicintya)† ām̄, jñātam̄.

mṛdu|pavana|vibhinno mat|priyāyā vināśād
 ghana|rucira|kalāpo niḥ|sapatno 'sya jātah̄.
 rati|vigalita|bandhe keśa|haste su|keśyāḥ
 sati kusuma|sanāthe, kam̄ hared† esa barhī? [22]

4.60 °gaīm̄ em. : °gaī ed. 4.63 vicintya AR : omits ed.

6.44 kam̄ hared AR : kim̄ karoty ed.

I'm begging you, peacock.
 Speak to me of my lover.
 Have you seen her
 as you were moving through the forest?
 Her face is like the moon.
 She walks like a goose.
 That's how you'll know her.

(another chárchari, with hands folded in supplication)

Peacock,
 you have bright eyes.
 Her eyes are very long.
 Your neck is dark.
 Hers is long and elegant.
 She's dazzling.
 Have you seen her
 anywhere in this forest?

(dancing a chárchari and looking) What, no answer? He's beginning to dance. *(another chárchari)* I wonder why he's so happy. *(thinking)* All right, I understand.

Spread open by a gentle wind,
 his vibrant, thick tail
 is without rival—now that my lover
 is not here. When her lush hair,
 decked with flowers,
 comes loose when we make love,
 who could pay attention
 to a peacock?

4.65 bhavatu. para|vyasana|nirvṛtam na khalv enām pṛcchāmi.
(dvi|padikayā diśo 'valokya) aye, iyam ātap' | ânta | sam-
 dhuksita | madā jambū | viṭapam adhyāste para | bhṛtā.
 vihageṣu paṇḍit" āiṣā jātiḥ. yāvad enām pṛcchāmi. (*an-*
antare khurakah)

「vijja/jjhara/kāṇaṇa/allīṇao,
 dukkha/viṇigga/bāh'/uppiḍao,
 dūr'/ōsāria/hia'/āṇandao
 ambara/māṇe bhamaī ga'/indao.」 [23]

(khurak'ânte carcari.) hele hele.

「para|hua mahura|palāviṇi, kantī
 ḡandaṇa|vaṇa sa|cchanda bhamantī
 jaī paīṁ piaama sā mahu diṭṭhī,
 tā āakkhahi mahu, para|puṭṭhī.」 [24]

(etad eva nartitvā Valantikay" opasṛtya, jānubhyām sthitvā)
 bhavati,

4.70 tvām kāmino madana|dūtim udāharanti.
 mān'|āvabhaṅga|nipuṇam tvam a|mogham astram.
 tām ānaya priyatamām mama vā samīpaṁ,
 mām vā nay' āśu, kala|bhāṣīṇi, yatra kāntā.」 [25]

*(vāmakena kiṁ cid valitvā, ākāśe) kiṁ āha bhavatī? «katham
 tvām evam anuraktam vihāya gat"?» ēti. śṛṇotu bhavatī.*

Fine. I'm not about to ask someone who takes pleasure in 4.65
 others' misery. (*looking up, with a dvi-pádika song*) Here,
 on a branch of the rose-apple tree, sits a cuckoo, excited
 by summer's end. She's the wisest of birds. I'll ask her.
(a khúraka dance)

*Hidden in this forest of wonders,
 tears of grief filling his eyes,
 lost to all thought of happiness,
 the elephant king takes the measure
 of the sky.*

(Chárchari.)

Tell me, sweet-spoken cuckoo:
 Have you by any chance
 seen the woman I love
 wandering through this lovely garden?

(*after dancing to this verse, falling to his knees, moving to the valántika raga**)

Lovers say you're the best messenger, 4.70
 an unfailing weapon to cut through
 a lover's anger. Bring her to me,
 talk to her sweetly,
 or quickly take me
 wherever she is.

(*turning slightly to the left, looking up*) What are you saying?
 "How could she have left you, who loves her so much?"
 I'll tell you.

kupitā; na tu kopa|kāraṇam
 sakṛd apy ātmal|gataṁ smarāmy aham.
 prabhuṭā ramaṇeṣu yoṣitām
 na hi bhāva|skhalitāny apekṣate. [26]

(sa/sambhramam upaviśya, anantaram jānubhyām sthitvā,
 «kupit»» ēti paṭhitvā; vilokya ca) kathām? kathā|viccheda|
 kāriṇī svā|kārya eva vyāsaktā. atha vā suṣṭhu khalv idam
 ucyate:

mahad api para|duḥkham ūtalaṁ samyag āhuḥ,
 praṇayam a|gaṇayitvā yan mam' āpad|gatasya
 adharam iva mad'|āndhā pātum eṣā pravṛttā
 phalam abhinava|pākam rāja|jambū|drumasya. [27]

4.75 tad evam gate 'pi, priy" ēva me mañju|svan", ēti na me
 kopo 'syām. sukham āstām bhavatī. sādhayāmas tāvat.
 (utthāya, dvi|padikayā parikramy' āvalokya ca) aye, dakṣi-
 ḥena vana|dhārām priyā|carāṇa|nikṣepa|śamsī nūpura|
 śabdah. yāvad enam anugacchāmi. (parikramya)

‘piaama/viraha/kilāmia/vaaṇao,
 a/virala/bāha/jal'/āula/ṇaaṇao,
 dū/saha/dukkha/visan̄thula/gamanāao,
 pasaria/guru/tāva/dīvi'/aṅgao,

She was angry, all right,
 though I don't remember
 doing anything wrong.
 Women have a certain power
 over their lovers.
 They don't need reasons.

(sitting down in agitation, then shifting to his knees again, singing the verse a second time; looking around) This cuckoo doesn't seem to be interested in anything but her own business. She's not listening to my story. As they say:

Other people's sorrow doesn't hurt us.
 It's true what people say.
 Arrogant, self-centered, the cuckoo
 doesn't even notice that I'm suffering
 in love. She's absorbed in tasting
 the ripe rose-apple, red
 as a woman's lip.

But even so, I'm not angry at her. She has a voice as melodious as my lover's. Stay well, dear bird. I have to move on. *(getting up, walking around the stage to the dvi-pádika song)* Over there, to the right of the line of trees—I hear the sound of anklets. My lover must be walking there. I'll follow the sound. *(walking around)*

4.75

(in the background)

*His face drawn, missing his lover,
 eyes blurred by incessant tears,
 staggering in heavy grief,*

*ahiam dummia/māṇasao
kāṇaṇe bhamaï ga'/indao.* [28]

(*kakubhena ṣad/upabhangāḥ; anantare dvi/padikayā diśo 'valokyā*)

「*pia/kariṇī/vicchoiao,
guru/so'/āṇala/dīviao,
bāha/jal'/āula/loaṇao
kari/varu bhamaï samāulao.*」 [29]

(*sa/karunam*) hā dhik, kaṣṭam!

4.80 megha|śyāmā diśo dṛṣṭvā Mānas'|ōtsuka|cetasā
kūjitaṁ rāja|haṁsena. n' ēdāṁ nūpura|śiñjitam. [30]

bhavatu. yāvad ete Mānas'|ōtsukāḥ patatriṇāḥ saraso 'smān
n' ôtpatanti, tāvad etebhyāḥ priyā|pravṛttim āgamaye-
yam. (*Valantikay*" opasṛtya, jānubhyāṁ sthitvā) haṁho,
jala|vihaṅgama|rāja—

paścāt sarah pratigamisyasi Mānasam tvam.
pātheyam utsrja bisam grahaṇāya bhūyah.
mām tāvad uddhara śuco dayitā|pravṛttyā.
sv'|ārthāt satām gurutarā praṇayi|kriy" āiva. [31]

(*tiryag avalokya*) aye, yath" ônmukham ālokayati, tathā
vyaktam «pravāś'|ōtsuka|manasā mayā na dṛṣṭ»" ēty āha.
(*upaviśya. carcarī.*)

ACT FOUR

*a great fire burning him inside,
with an anguished mind
the elephant king wanders the wilderness.*

(singing kákubha raga in six parts; looking up while dancing
dvi·pádika)

*Parted from his mate,
on fire with grief,
eyes blurred by tears,
the elephant wanders,
distraught.*

(in sorrow) How sad!

Seeing the sky lined with clouds,
a royal goose is honking,
ready to fly to Mánasa Lake.
There are no anklets here.*

4.80

I can still ask these geese, before they take off for Mánasa,
for news of my beloved. (in valántika raga, falling to his
knees) Listen, royal goose—

you can go to that lake a little later.
Let go of the lotus stem in your beak.
You can pick it up again in a moment.
Help me in my grief. Give me news of my lover.
For good people, helping others
comes first.

(looking sideways) It's looking up as if to say: "I didn't see
her. I'm busy thinking about Lake Mánasa." (Sits down.
A chárchari dance.)

‘re re hamṣā, kiṁ goijjaï? [32]

4.85 (*iti nartitv*” ôtthāya)

yadi, hamṣa, gatā na te nata|bhrūḥ
 saraso rodhasi darśanam priyā me
 mada|khela|padam kathaṁ nu tasyāḥ
 sakalam cora gataṁ tvayā gr̥hitam. [33]

(*punaś carcari.*)

‘gai|aṇusāre maī lakkhijaï. [34]

(*carcarikay*” ôpasṛty, āñjalim baddhvā)

4.90 hamṣa, prayaccha me kāntām. gatir asyās tvayā hṛtā.
 vibhāvit’|āika|deśena deyam yad abhiujyate. [35]

(*punaś carcari.*)

‘kaī paīm sikkhiu e gaī lālasa?
 sā paīm diṭṭhī jahaṇa|bhar’|ālasa. [36]

ACT FOUR

You geese—are you hiding something from me?

(*dancing, rising*)

4.85

If you didn't see her
on the bank of the lake,
then where did you get
this graceful way of walking,
drunk on desire?
You thief, you stole it
entire.

(*Another chárchari.*)

I can see her in your walk.

(*approaching, with folded hands*)

Goose! Give her back to me.
You stole her style of walking.
The law says: if you're caught
with a part, you have to return
the whole.

4.90

(*Another chárchari.*)

When did you learn how to walk
with such grace?
You must have seen her,
languid,
full-bodied,
elegant.

(*punaś carcari.*)

(«*hamṣa, prayacch'* ēty|ādi paṭhitvā, *dvi/padikayā nirūpya; vihasya*) esa sten'|ānuśāsī rāj” ēti bhayād utpatitah. yāvad anyam avakāśam avagāhiṣye. (*dvi/padikayā parikramy' āvalokya ca.*) aye, priyā|sahāyaś cakravākas tiṣṭhati. yāvad enam pṛcchāmi. (*anantare kuṭilikā*)

4.95 「mammara/raṇia/mano/harae,
(mallaghaṭī.)
kusumia/taru/vara/pallavae,
(carcari.)
daiā/virah'/ummāiao
kāṇaṇe bhamaï ga'/indao.」 [37]

(*dvi/lay'/ânte carcari.*)

「go|roaṇa|vaṇṇā
cakkā, bhaṇa i maï:
mahu sara† kīlanti
dhaṇia ṇa diṭṭhi païm?」 [38]

(*carcarikay*" ôpasṛtya, jānubhyāṁ sthitvā)

rath'|āṅga|nāman, samtyakto
rath'|āṅga|śroṇi|bimbayā
ayam tvāṁ pṛcchati rathī
mano|ratha|śatair vṛtaḥ. [39]

4.97 *mahu sara* ed. : *mahuvaśara* Kāṭ

(*Another chárchari.*)

(*singing again, "Goose! Give her back to me," a dvi-pádika dance; laughing*) Afraid that I, as king, will punish all thieves, the goose has flown away. I'll have to search elsewhere. (*moving around the stage with a dvi-pádika dance, looking*) Here's a *chakra-vaka* bird with his mate. I'll ask him. (*With kútilika steps, followed by malla-ghati and chárchari.*)

*Murmuring leaves, bird-song,
trees thick with buds and flowers:
the elephant-king wanders,
mad with loss,
through this forest.*

4.95

(Chárchari to a dvilaya beat.)

Chakra-vaka, yellow and red,
tell me: haven't you seen
my wife playing
in the water?*

(*falling to his knees, in a chárchari*)

You are named after wheels, *chakra*,
and I, master of chariots,
who have lost my lover, her body curved
like wheels, am asking you,
for hope is wheeling
through my mind.

4.100 ayam «kah? ka?» ity āha. na khalu vidito 'ham asya.

sūryā|candramasau yasya
 mātā|maha|pitā|mahau,
 svayam vṛtaḥ patir dvābhȳām
 Urvaśyā ca Bhuvā ca yah. [40]

katham? tūṣṇīm sthitah. bhavatu. upālapsye tāvad enam.
(jānubhȳām sthitvā) tad yuktaṁ tāvad ātm' |ānumānena
 vartitum. kutah:

sarasi nalinī|patren' āpi
 tvam āvṛta|vigrahām
 nanu saha|carīm dūre matvā
 virausi samutsukah.
 iti ca bhavato jāyā|snehāt
 pṛthak|sthiti|bhīrutā,
 mayi ca vidhure bhāvah ko 'yam
 pravṛtti|parāñ|mukhah? [41]

(upaviśya) sarvathā madīyānām bhāgya|viparyayānām ayam
 prabhāvah. yāvad anyam avakāśam avagāhiṣye. *(pad'|āntare sthitvā)* bhavatu. na tāvad gacchāmi. *(dvi|padikayā parikramy' āvalokya ca)* aye,

4.105 idam runaddhi mām padmam
 antah|kvanita|ṣat|padam,
 mayā daś' |ādharam tasyāḥ
 sa|sītkāram iv' ānanam. [42]

ito gatasy' ānuśayo mā bhūd, ity asminn api kamala|sevini
 bhramare praṇayaṁ kariṣye. *(asy' āntare 'rdha|dvi|catur|asrakah.)*

ACT FOUR

The bird is calling, "Who? Who?" Apparently he doesn't 4.100
know who I am.

My grandfathers were the sun and the moon,
and I myself was chosen as husband
by two: lovely Úrvashi
and Lady Earth.

Why doesn't he answer? I'll scold him a little. (*kneeling*) You
should draw conclusions from your own experience.

You cry when your mate is hidden
by a lotus leaf in the pond, fearing
that she is gone. That's how much
you love her, and how much you fear
being alone. And still you turn away
from me when I have lost my wife?

(*sitting*) This is the power of fortune that has turned against
me. I'll search elsewhere. (*taking a step and stopping*) On
second thought, I'll not go. (*with a dvi-pádika dance,*
moving around and looking)

This lotus won't let me go.
A bee is buzzing inside it.
It's just like her face
when I bite her lip
and she moans.

4.105

I'll make friends with this bee inside the lotus, so that I
won't feel bad when I leave. (*Ardha-dvi-chatur-ásraka*
pose. *)

‘ekkakkama/vaddhia/
guruara/pemma/rase
sare hamsa/juāñao
kilaï kāma/vase., [43]

(catur/asraken’ ôpaviśy, āñjalim baddhvā)

madhu|kara, madir’|āksyāḥ śāmsa tasyāḥ pravṛttim.
vara|tanur atha v” āsau n’ āiva dṛṣṭā priyā me.
yadi surabhim apāsyas tan|mukh’|ōcchvāsa|gandham,
tava ratir abhavisyat puṇḍarīke kim asmin? [44]

4.110 (dvi/padikayā parikramy’ āvalokya ca) esa nīpa|skandha|ni-
śaṇṇa | hastah kariṇī | sahāyo nāga | rājas tiṣṭhati. asmāt
priy”|ōdantam upalapsye. yāvad upasarpāmi. (kutilikā.)

‘kariṇī|viraha|saṁtāviao
(mallaghaṭī.)
kāṇaṇe gaṇḍ’|uddhua|mahu|arao., [45]

(ato ’ntare ’valokya) atha vā na tāvad ayam upasarpaṇa|kālah.
ayam a|cir’|ōdgata|pallavam
upanītam priyatam”|âgra|hastena
abhilaṣatu tāvad āsava|
surabhi|rasiṁ sallaki|bhaṅgam. [46]

(sthānaken’ āvalokya) aye, kṝt|āhārakah samvṛttah. bhavatu.
samīpam asya gatvā pṛcchāmi. (anantare carcarī.)

*A gander, aflame,
plays in the pond
here, where love
reached its peak.*

(assuming a square pose, addressing the bee, in supplication)

Please, tell me where she is
with her ravishing eyes.
But maybe you haven't seen her.
If you had tasted even once
the fragrance of her face,
would you find anything of interest
in this flower?

(walking around, looking, in the dvi-pádika dance) I see a 4.110
kingly elephant with his mate, his trunk resting on a
margosa tree. Maybe I can get some news of her from
him. I'll approach him. (Kútilika followed by malla-ghati.)

Tormented, without his mate,
he shakes the bees from his cheeks.

(scanning the scene) But this is not a good moment to approach him.

His mate has just brought him
a freshly cut branch of the sállaki tree.
Let him savor it, far
sweeter than wine.

(looking further) He's finished eating it. I can ask him now.
(chárchari.)

HOW ÚRVASHI WAS WON

4.115

haǖm paï̄m pucchimi, akkhahi, gaa|varu,
 lalia|pahāre nāśia|taru|varu,
 dūra|vinijjia|sasa|hara|kantī
 diṭṭhī pia paï̄m saṁmuha jantī? [47]

(*pada/dvayam purata upasṛtya*)

mada|kala, yuvati|śaśi|kalā,
 gaja|yūtha|pa, yūthikā|śabala|keśī
 sthira|yauvanā sthitā te
 dūr'|āloke sukh'|ālokā? [48]

(*sa/harṣam ākarnya*) ahaha! anena priy”|ōpalabdhi|śaṁsinā
 mandra|kaṇṭha|garjitenā samāśvāsito ’smi. sādharmyāc
 ca bhūyasī me tvayi prītiḥ.

mām āhuḥ pṛthivī|bhṛtām adhipatim,
 nāg’|ādhirājo bhavān.
 a|vyuccinna|pṛthu|pravṛtti bhavato
 dānam, mam’ āpy arthiṣu.
 strī|ratneṣu mam’ Ōrvāśī priyatamā,
 yūthe tav’ ēyam vaśā.
 sarvam mām anu te. priyā|viraha|jām
 tvam tu vyathām m” ânubhūḥ. [49]

Trees collapse
if you barely hit them,
great elephant.

4.115

Tell me.

My love easily outdoes the moon.
Did she come into your presence?

(taking two steps forward)

King of the elephants,
proud with rut:
My girl,
forever young,
a sliver of the moon,
a delight to the eyes,
her hair decked with jasmine—
did you happen to see her
even from a distance?

(listening, with joy) I can tell by your deep trumpeting that you have news of her. This comforts me. What's more, we're very alike, which is why I like you.

They call me the king of kings.
You're the king of elephants.
I'm lavish with my gifts, you—
with your must. Poets
use the same word for both.
My Úrvashi is beloved among women,
and this mate of yours is dearest in the herd.
We're similar in all ways. I only hope
you'll never be torn from your love.

HOW ÚRVASHI WAS WON

4.120 sukhām āstām bhavān. (*dvi|padikayā parikramy' āvalokyā ca*) aye, ayam asau «Surabhi|kandaro» nāma viśeṣa|rama-ṇīyah sānumān, priyaś c' āpsarasām. api nāma su|tanur asy' ḫopatyakāyām upalabhyeta? (*parikramy' āvalokyā ca*) katham, andha|kārah! bhavatu. vidyut|prakāśen' āvalokayāmi. kathām? madīyair durita|parināmair megh' ḫōdayo 'pi śata|hradā|śūnyaḥ samvṛttah. tath" āpi śil"|ōccayam enam a|pr̄śtvā na nivartisye. (*anantare khaṇḍikā.*)

「*pasaria/khara/khura/dāria/meiṇi,
vaṇa/gahaṇe avicallu
parisappei, pecchaha, līno
ṇia/kajj'/ujjua kollu.*」 [50]

api van'|āntaram alpa|bhuj'|āntarā
śrayati, parvata, parvasu samnatā
idam Anaṅga|parigraham aṅganā,
pṛthu|nitamba, nitambavatī tava. [51]

kathām, tūṣṇīm āste. śāṅke, vīprakarṣān na śṛṇoti. bhavatu.
samīpam asya gatvā pṛcchāmi. (*anantare carcarī.*)

「*phaliha|silā|ala|ṇimmala|ṇijjharu,
bahu|viha|kusume viraīa|seharu,
kiṇṇara|mahur'|uggīa|maṇo|haru,
dekkhāvahi mahu piaama, mahī|haru.*」 [52]

Be well. (*walking around, looking, to a dvi-pádika*) Here is 4.120
 the mountain they call “Fragrant Caves.” The ápsarases
 love this place. Could Úrvashi be here, on its slopes, by
 any chance? (*walking and looking*) How dark it is! I’ll
 have to see by the lightning flashes. How is this? The
 clouds here are empty of lightning. What have I done
 to deserve this? But I won’t go back without asking this
 mountain. (*A khándika dance.*)

*Intent on his mission,
 pawing the earth with hard feet,
 fearless,
 the boar moves deep
 into the forest.*

Vast mountain, curved
 like a woman:
 has my lover
 come to your slopes
 where passion lives?
 She has full breasts,
 full thighs, and her body
 is slightly bent.

He’s not saying anything. Maybe I’m too far away for him
 to hear. Let me come closer and ask again. (Chárchari.)

Waterfalls white as crystal,
 peaks covered with many flowers,
 echoing the music of the gods:
 great mountain, won’t you show me
 my woman?

4.125 (*carcarikay*" *ôpasṛty*, *āñjalim baddhvā*)

sarva|ksiti|bhṛtāṁ nātha, dṛṣṭā sarv'|āṅga|sundarī¹
rāmā ramye van'|ānte 'smi mayā virahitā tvayā? [53]

tath" āiva pratiśabdāṁ śṝnoti.

(ākarṇya, sa|harṣam) katham? yathā | kramam «dṛṣṭ» êty
āha. bhavatu. avalokayāmi. (*diso 'valokya, sa|khedam*)
katham, mam" āiv' āyam kandar'|āntara|visarpī prati|
śabdah. (*iti mūrcchitah patati. utthāy, ôpaviśya ca sa|*
viśādam) ahaha. śrānto 'smi. yāvad asyā giri|nadyās tīre
tarāṅga | vātam āsevisye. (*dvi|padikayā parikramy' āva-*
lokya ca.) imāṁ nav'|āmbu|kaluṣāṁ sroto|vahāṁ paśyatā
mayā ratir upalabhyate. kutaḥ:

taraṅga|bhrū|bhaṅgā,
kṣubhita|vihaga|śreṇi|rasanā,
vikarṣantī phenam
vasanam iva saṁrambha|śithilam,
yath" āviddhāṁ yāti
skhalitam abhisamdhāya bahuśo,
nadī|bhāven' ēyam
dhruvam a|sahanā sā pariṇatā. [54]

4.130 bhavatu. prasādayāmi tāvad enām. (*anantare kuṭilikā.*)

(*folding his hands together, approaching in chárchari*)

4.125

King of all mountains,
my wife,
so beautiful in every way.
is alone
in this splendid forest.
Haven't you seen her?

Hears the echo of his voice.

(*listening, joyfully*) What is that? I heard him say, "Seen her...?"* (*looking into space, in despair*) No—it's the echo of my own voice in the mountain caves. (*Falls in a faint. Then, rising, with despair*) I'm so tired. I'll sit on the bank of this mountain stream and enjoy the breeze from the waves. (*taking a couple of steps and looking around, a dvi-pádika*) When I see the stream muddy with rain, I feel a certain delight.

The waves are her knitted brows.
This row of ruffled birds is her belt.
The foam is her sari that came undone in her anger,
now gathered in her hands.
She's moving away, very agitated,
still thinking about my offense.
It's her—so furious she's turned
into a river.

Fine. Let me try to make up with her. (*Kútilika.*)

4.130

pasīa, piaama sundarie ḡae,
 khuhī'ḥā|karuṇā|vihaṅgamae ḡae,
 sura|sari|tīra|samūsua|eṇae,
 ali|ula|raa|jhaṅkāria eṇae. [55]

(*tēna kuṭīlik*"|ântare carcari.)

puvva|disā|pavan'ḥā|haa|kallol'ḥuggaa|bāhao,
 meha|aṅge ḡaccaī sa|lalia jala|ṇihī|ṇāhao,
 hamṣa|vihaṅgama|kuṅkuma|saṅkha|ka'|ābharaṇu,
 kari|maar'ḥāula|kasaṇala|kamala|ka'|āvaraṇu,
 velā|salil'ḥuvvella|haththa|diṇṇa|tālu,
 ottharaī dasa disa rundhei ḡava|meha|ālu. [56]

(*carcarikay*" ḫpasṛtya, jānubhyāṁ sthitvā)

4.135 tvayi nibaddha|ratiḥ, priya|vādinah,
 praṇaya|bhaṅga|parāṇ|mukha|cetasah
 kam aparādha|lavām mama paśyasi,
 tyajasi, mānini, dāsa|janām yataḥ? [57]

ACT FOUR

Be kind to me, my dearest, my beauty, sweet river.
Look, I'm bowing at your feet.
Your birds cruelly disturb me.
A deer, full of longing, waits on your bank.
The bees are driving me mad.*

(Chárchari.)

And this graceful dance of the Ocean, raising
his arms,
waves driven by a wind from the east—
he's dancing with the clouds, who are part of him.
He's draped with ornaments of gold—
geese, ducks, and conches.
Black lotus flowers, shattered
by elephants and crocodiles,
clothe his body. Waves roll onto the shore
as if he's clapping his hands.
He's dark as the monsoon
that fills all space.*

(falls to his knees; chárchari)

I love you.
I love to speak about you.
I'm your slave.
My whole heart rebels
at the thought of breaking our bond.
What tiny fault do you see in me
that makes you turn away?

4.135

katham? tūṣṇīm āste. atha vā paramārtha| sarid iyam n'
 Ôrvaśī. anyathā katham Purūravasam apahāya samudr'|
 abhisāriṇī bhavet? a | nirveda | prāpyāṇi śreyāṁsi bha-
 vanti. bhavatu. tam ev' ôddeśam gacchāmi, yatra me
 nayanayoh sā su|nayanā tiro|hitā. (*parikramy' āvalokya*
ca) imam tāvat priyā|pravṛttaye sāraṅgam āśinam abhy-
 arthaye.

abhinava/kusuma/stabakita/taru/varasya parisare,
mada/kala/kokila/kūjita/rava/jhaṇi/kāra/mano/hare
nandana/vipine nija/kariṇī/virah'ānalasamtapto
vicarati gaj'ādhipatir Airāvata/nāmā. [58]

(*galitakah; jānubhyāṁ sthitvā*)

kṛṣṇa|sāra|cchavir yo 'yam dr̄syate, kānana|Śriyā¹
 vana|śobh"āvalokāya kaṭ'ākṣa iva pātitah. [59]

4.140 (*vilokya*)

ayam antikam āyāntīm śiśunā stanā|pāyinā
 an|anya|dr̄ṣṭis tām eva mrgīm ruddhām nirikṣate. [60]

(*iti nartitvā carcari*)

'sura|sundari jahaṇa|bhar'ālasa, pīn'uttunga|
 ghaṇa|tthaṇī,
 thira|jovvāṇa, taṇua|sarīri, haṁsa|gaī
 gaan'ujjala|kāṇaṇe mia|loanī bhamante diṭṭha paīm?
 taha viraha|samudd'antare uttārahi maīm., [61]

What's going on? She doesn't say a word. Or—the truth is that it's only a river, not Úrvashi. Otherwise how could she leave Puru·ravas and flow toward the sea? Good things happen if you don't despair. I'll go to that spot where her beautiful eyes disappeared from my sight.
(walking and looking) Let me ask this deer, resting here, for news of my wife.

*A great tree breaking out in flowers,
cuckoos cooing, crazy with desire,
bees buzzing: in this garden of the gods,
the elephant Airávata* wanders, lost, missing
his mate, aflame with yearning.**

(on his knees; a gálitaka)

Look at the dark deer sitting here
like the eye of the Forest Goddess
scanning the beauty of the trees.

(looking around)

4.140

He is staring straight, unblinking, at the doe
as she comes close, held back
by a nursing fawn.

(dancing a chárchari)

A lovely goddess,
moving slowly with heavy hips,
breasts bursting with fullness,
ever young, slender, graceful as a goose,
doe-eyed—have you, by chance, seen her
as you wandered through this glowing forest?
Save me, drowning in an ocean of absence!

(*upasṛty*, *āñjalim baddhvā*) hamho harīṇapate,

4.145 api dr̄ṣṭavān asi mama priyām vane?
 kathayāmi te tad|upalakṣaṇam. śr̄ṇu.
 pṛthu|locanā, saha|carī yath” āiva te,
 su|bhagā tath” āiva khalu, s” āpi vīkṣyate. [62]

(*vilokya*) katham? an|ādṛtya mad|vacanaṁ kalatr’|ābhimu-
 kham sthitah. sarvathā upapadyate. paribhav’|āspadaṁ
 vidhi | viparyayaḥ. yāvad anyam avakāśam avagāhiṣye.
 (*parikramy’ āvalokyā ca*) hanta: dr̄ṣṭam upalakṣaṇam ta-
 syā mārgasya—

rakta|kadambah so ’yam,
 priyayā gharm’|ānta|śamṣi yasy’ āikam†
 kusumam a|samagra|kesara|
 viśamam api kṛtam śikh”|ābharanam. [63]

(*parikramy’ āvalokyā ca*) tat kiṁ nu khalu śilā|bheda|gataṁ
 nitānta|raktam idam ālokyate?

prabhā|lepī—n’ āyam
 hari|hata|gajasy’ āmiṣa|lavaḥ.
 sphuliṅghaḥ syād agner—
 gahanam abhivṛṣṭam punar idam.
 aye, rakt’|āśoka|
 stabaka|sama|rāgo maṇir ayam,
 yam uddhartum pūṣā
 vyavasita iv’ ālambita|karah. [64]

4.147 *ekam* AR : *idam* ed.

(approaching, folding his hands in greeting) Oh great deer,

Maybe you've seen my wife in the forest.

4.145

I'll tell you what she looks like. Listen carefully.

She has wide eyes, just like your doe—
no less arresting.

(taking another look) What's happening? He's not listening to what I say. He's concentrating on his mate. That's how it is. Who cares for someone who's down and out, like me? I'll look elsewhere. (walking and looking) Hey: she must have gone this way—

I can see the *kadámba* tree
that blossomed from the rains.*

Summer is over.

My love puts one red flower,
stamens uneven,
to crown her hair.

Only one.

That's how she likes it.

(walking and looking) No: what is this bright red thing in the crack between rocks?

It's too bright to be a piece of flesh
from an elephant killed by a lion.
It could be a spark—but the forest
is soaked by rain.

No. It's a ruby, red as a bunch of *ashóka* flowers,
and the sun spreads its rays
as if to take it in hand.

4.150 bhavatu. ādāsyे tāvat. (*iti grahanam nātayati.*)

‘*paṇaiñi/baddh’/āsāao,
bāh’āula/ṇia/ṇaaṇao
gaa/vaī gahane duhiao
bhamaī kkhāmia/vaaṇao.*’ [65]

(*dvi/padikay*” *ōpasṛtya, gr̥hitvā; ātma/gatam*)

*mandāra|puṣpair adhivāsitāyām
yasyāḥ śikhāyām ayam arpaṇīyah,
s” āiva priyā samprati dur|labhā me.
n’ āiv’ ēnam aśr’|ūpahatām karomi.* [66]

ity utsṛjati.

4.155 NEPATHYE: vatsa, gr̥hyatām gr̥hyatām.

*samgamanīyo maṇir iha
śaila|sutā|caraṇa|rāga|yonir ayam
āvahati dhāryamāṇah
samgamacā ū priya|janena.* [67]

RĀJĀ (*karṇam dattvā*): ko nu khalu mām evam anuśāsti?
(*diśo valokya*) aye, anukampate mām kaś cin mr̥ga|cārī
munir bhagavān. bhagavan, anugṛhīto ’smy aham upa-
deśād bhavataḥ. (*maṇim ādāya*) haṁho samgamanīya,

I'll take it. (*Mimes taking it.*)

4.150

*Still hoping to find his lover,
eyes clouded by tears,
the elephant king wanders
the forest, his face pale
with sorrow.*

(*taking two steps, with a dvi-pádika, picking up the jewel; to himself*)

She's not here—the woman who should wear this
in her hair, fragrant with *mandára* flowers.
It's impossible to find her.
What use is this for me?
Why wet it with my tears?

Puts it back.

BACKSTAGE, A VOICE: Son, take it, take it.

4.155

This is the Reuniting Ruby,
formed from the lac
on the feet of the Mountain's daughter.
Whoever wears it will swiftly
come together with his lover.

KING (*listening*): Who is telling me this? (*looking through space*) Some great sage, in the form of a deer, had mercy on me. Respected sir: I am honored by your advice. (*taking the jewel*) Oh, the Reuniting Ruby:

tayā viyuktasya nimagna|madyayā
 bhavisyasi tvam yadi samgamāya me,
 tataḥ kariṣyāmi bhavantam ātmanah
 śikhā|maṇīm, bālam iv' ēndum Īśvarah. [68]

(*parikramy' āvalokyā ca*) kiṁ nu khalu kusuma | rahitām
 api latām imāṁ paśyatā mayā ratir upalabhyate? atha vā
 sthāne mama mano ramate. iyam hi

4.160 tanvī; megha|jal'|ārdra|pallavatayā
 dhaut'|ādhar" ēv' āśrubhiḥ;
 śūny" ēv' ābharanāiḥ, sva|kāla|virahād
 viśrānta|puṣp'|ōdgamā;
 cintā|maunam iv' āsthita, madhu|lihām
 śabdair vinā laksyate;
 caṇḍī mām avadhūya pāda|patitam
 jāt'|ānūtāp" ēva sā. [69]

yāvad asyām priy"|ānukāriṇyām latāyām pariṣvaṅga|praṇayī
 bhavāmi.

lāe, pekkheviṇu hiae bhāvami,
 jaï vihiljoe puṇi tahi pāvami,
 tā rāṇe viṇu karimi ḥibbhāmtī,
 puṇu ṣa i mellāi tāha ka'|anti. [70]

*iti carcarikay" opasṛtya latām āliṅgati. tatas tadiya/sthānam
 ākramy' āiva pravīṣṭ" ÔRVAŚI.*

RĀJĀ (*nimirit'|āksah, sparśam nātayitvā*): aye, Urvaśī|gātra|
 sparśād iva nirvṛtam me śarīram. na punar asti viśvāsaḥ.
 kutah:

If you bring me, in my loneliness,
to that woman of the slender waist,
I'll wear you on my head,
as Shiva bears the crescent moon.

(*walking and looking*) Why am I attracted to this vine,
though it has no flowers? But then it's only right that I
should feel delight.

She's slender. Her leaves are wet
with rain, like lips washed by tears.
It's not the season to flower: she, too,
is bare of ornament.
She's silent without the bees,
like someone too sad to talk.
She's just like Úrvashi, sorry now
that she ignored me when I fell
at her feet.

4.160

I feel like embracing this vine, so reminiscent of my love.

Dear vine: This is what I think.
If fate brings her back to me,
I'll take her away from this forest
and never ever bring her back.*

With a chárchari, he embraces the vine. ÚRVASHI enters, taking the place of the vine.

KING (*with eyes closed, sensing a touch*): My body feels an ecstasy, as if I were touching Úrvashi. But I don't trust it any more.

4.165 samarthyaye yat prathamam̄ priyam̄ prati,
 kṣaṇena tan me parivartate 'nyathā.
 ato vinidre sahasā vilocene
 karomi na sparśa|vibhāvita|priyah. [71]

(śanair unmīlya cakṣusī) katham? satyam ev' Ôrvashī. (iti
 mūrcchitah patati.)

URVAŚĪ: 「samassasadu, samassasadu mahā|rāo.」

RĀJĀ (*samjñām labdhvā*): priye, adya jīvitam̄

tvad|viyoga|bhavet, caṇḍi, mayā tamasi majjatā
 diṣṭyā pratyupalabdhā̄ âsi, cetan" ēva gat'|âsunā. [72]

4.170 URVAŚĪ: 「marisadu, marisadu mahā|rāo, jaṁ mae kova|
 vasam̄ gadāe avatth'|antaram̄ pāvido mahā|rāo.」

RĀJĀ: n' âham̄ prasādaniyas tvayā. tvad|darśanena prasanno
 me sa|bāhy'|ântar|ātmā. tat kathaya: katham iyantam̄
 kālam̄ mayā virahitā sthit" âsi? (*anantare carcari.*)

「morā, para|hua, haṁsa, rahaṅgama,
 ali, gaa, pavva, saria, kuraṅgama—
 tujjhaha kāraṇe rāṇa bhamante
 ko ṇa hu pucchia maīm̄ roante?」 [73]

URVAŚĪ: 「evvam̄. antak | karaṇa | paccakkhi | kida | vuttanto
 mahā|rāo.」

RĀJĀ: priye, «antah|karaṇam» iti na khalv avagacchāmi.

Whenever I felt sure she was there,
within a second I saw something else.
Now I'm sure I feel her touch.
I'd better not open my eyes.

4.165

(slowly opening his eyes) How could this be? It really is Úrvashi. *(Falls in a faint.)*

ÚRVASHI: Breathe again, my king.

KING *(coming to)*: My love—I'm alive.

I was drowning in darkness
without you. Luckily, you came back
like life coming to a body.

ÚRVASHI: Forgive me, my king. It's my fault. My anger is 4.170
what made you suffer this change.

KING: You don't have to apologize to me. Just seeing you
makes me happy, inside and out. But tell me: how could
you be separated from me for so long? *(Chárchari.)*

Peacock, cuckoo, goose, ruddy goose,
bee, elephant, mountain, river, deer—
I was wandering through this forest,
in tears. Was there any one of them
I didn't ask about you?

ÚRVASHI: I saw it all in my mind.*

KING: What do you mean by “seeing in your mind?” I don't
understand.

HOW ÚRVASHI WAS WON

4.175 URVĀŚĪ: 「suṇādu mahā | rāo. purā bhaavadā Mahāseṇeṇa
sāsadaṁ kumāra | vvadāṁ genhia aam Akaluso ṇāma
Gandhamādaṇa|kaccho ajjhāsido. kidā a thidī.」

RĀJĀ: kīdṛṣī?

URVĀŚĪ: 「jā kila itthiā imam̄ padesam̄ āgamissadi, sā ladā|
bhāveṇa pariṇadā bhavissadi. Gorī|caraṇa|rāa|saṁbha-
vam̄ maṇim̄ vajjia ladā|bhāvam̄ ṇa muñcissadi tti. tado
aham̄ guru | sāva | saṁmūḍha | hiaā visumarida | devadā|
ṇiamā ammakāljanā|pariharaniām Kumāra|vaṇam̄ pavit-
thā. paves'|āṇantaram̄ a kāṇan'|ōvanta|vatti|ladā|bhāve-
ṇa pariṇadam̄ me rūam̄.」

RĀJĀ: priye, sarvam idam upapannam̄.

rati|kheda|suptam api mām̄
śayane yā manyase pravāsa|gataṁ,
sā tvam ih' āitad|avasthaṁ
katham̄ sahethāś cira|viyogam? [74]

4.180 idam̄ c' āitad yathā|kathitam̄ saṁgama | nimittam̄ punar
upalabdha|prabhāvam̄ āsāditam̄ asmābhiḥ. (iti maṇim̄
darśayati.)

URVĀŚĪ: 「kadham̄, saṁgamaṇio aam̄ maṇi. ado evva mahā|
rāeṇa āliṅgida|metta evva pakidi|ttha mhi saṁvuttā.」

ÚRVASHI: Listen. Once the gods' Commander, Kumára, was 4.175
 living here on the outskirts of Mount Gandha-mádana,
 in a place called "Spotless." He had taken an eternal vow
 to remain a bachelor. He made a rule.

KING: What kind of rule?

ÚRVASHI: Any woman who comes into this area will be turned into a vine. Only a gem made from the red lac on Párvati's feet could release someone from that state. Then I came into Kumára's grove in a deluded state—because of my teacher's curse. I forgot the gods' rules, forgot that no woman should come here. No sooner did I enter than my body became a vine at the outer edge of the forest, right here.

KING: My dear, it all fits.

You're the one who, when I slept,
 exhausted after making love,
 thought I'd gone away to a distant land.
 How could you bear
 to be separate from me
 so long, *for real?*

Here's the jewel that brought us back together, as you've 4.180
 already said. (*Shows the ruby.*)

ÚRVASHI: Oh—it's the Reuniting Ruby. That's why, when you just embraced me, I came back to myself.

RĀJĀ (*lalāte maṇīm niveśya*): evam eva, sundari, kṣaṇa|mā-
tram sthīyatām.†

sphuratā vicchuritam idam
rāgena maṇer lalāta|nihitasya
śriyam udvahati mukham te
bāl'jatapa|rakta|kamalasya. [75]

URVAŚĪ: ॐ|vada, mahanto kkhu kālo amhāṇam Paīṭṭhā-
ṇādo ḥiggadāṇam. kadā i asūissanti maha pakidio.† tā
ehi, gacchamha.„

4.185 RĀJĀ: yad āha bhavatī. (*ity uttisṭhataḥ.*)

URVAŚĪ: ॐ adha kadham uṇa mahā|rāo gantum icchadi?„

RĀJĀ:

a|cira|prabhā|vilasitaiḥ patākinā,
sura|kārmuk'|ābhinava|citra|śobhinā,
gamitenā khela|gamane vimānatām
naya māṁ navena vasatim payo|mucā. [76]

(*carcarī.*)

ॐ pāvia/saha/ari/samgao,
pulaa/pasāhia/āngao,
s'/ēcchā/patta/vimāṇao
viharaī hamṣa/juāṇao.„ [77]

4.182 evam eva, sundari, kṣaṇa|mātram sthīyatām AR : omits ed.

4.184 maha pakidio AR : omits ed. : pakidio amhāṇam Kon.

ACT FOUR

KING (*putting the ruby on her forehead*): My beauty, stay like this for a moment.

This jewel on your forehead
casts its brilliant red light.
Your face shines again,
like a red lotus alight
with the morning sun.*

ÚRVASHI: What a lovely thing to say! But it's been a long time since you* left the capital, Pratishthána. Your subjects will be jealous of me. Let's go back.

KING: As my queen commands. (*Both of them rise.*)

4.185

ÚRVASHI: How does the king want to travel?

KING:

With lightning flashing like flags,
a rainbow splashing color,
take me home on a new cloud
fully equipped for flying.
Only you can do it.

(Chárchari, *from offstage.*)

*He's found his mate.
His body is tingling with joy.
Flying freely through the sky.
the young goose heads home.*

HOW ÚRVASHI WAS WON

4.190

iti khaṇḍa/dhārayā niṣkrāntau.

*iti mahā/kavi|Kālidāsa/viracite Vikramorvaśīye
caturtho 'ṅkah.*

ACT FOUR

Exeunt, to this khanda-dhara song.

4.190

*End of Act Four of "How Urvasi was Won"
by the great poet Kali-dasa.*



ACT FIVE

5.1 *tataḥ praviśati hr̥sto VIDŪṢAKAH.*

VIDŪṢAKAH: 「hī hī bho, dīṭhiā cirassa kālassa Uvvasī|sahāo
Nandaṇa|vana|ppamuhesu padesesu viharia paḍiṇivutto
pia|vaasso. dāṇiṁ sa|kajj’|ānusāsanēna paüdi|māṇḍalam
aṇurajjanto rajjam karedi. a|saṁtāṇattāṇam vajjia se ṇa
kim vi soaṇiām. ajja tihi|viseso tti bhaavadiṇam Gaṅgā|
Jamuṇāṇam samgame devīhim saha kid’|āhiseo sampa-
dam uvaāriam paviṭṭho. tā jāva tattha|bhavado alam|
kariamāṇassa aṇulevana|malle agga|bhāī homi.」 (iti pari-
krāmati.)

NEPATHYE: 「haddhī haddhī! eso duūl’|uttara|cchade tāla|
venṭa | pihāne ḥikkhivia ḥīamāṇo accharā | vilāsavadiē
moli|raaṇo maṇī āmisa|saṅkiṇā giddheṇa akkhitto.」

VIDŪṢAKAH (*karnam dattvā*): 「accāhidam! param bahu|mado
kkhu so vaassassa samgamaṇio ḥāma cūḍā|maṇī. ado
kkhu a|samatta|ḥevattho evva tattha|bhavaṇ āsaṇādo
uṭṭhido. tā pāsa|parivattī homi.」

5.5 *iti niṣkrāntab.*

praveśakah.

tataḥ praviśati RĀJĀ, SŪTAŚ ca, KAÑCUKĪ, pari�anaś ca.

Enter the CLOWN, happy.

5.1

CLOWN: Fortunately, my dear friend has finally come home, after playing with Úrvashi in the gods' groves. Now he'll be back at work, looking after his kingdom to the great delight of his subjects. Except for lacking a son, he has everything he could wish. Today's a holy day, and he's finished bathing with his queens at the confluence of Ganga and Yámuna. He's gone into the tent on the river-bank to change his clothes. I'll be at hand to help him with his garlands and perfumes. (*Walks around.*)

FROM BACKSTAGE: Damn! Some vulture has made off with the ruby that was kept in a palm-leaf basket carefully covered by fine cloth. He must have thought it was a piece of red meat. It's meant to be worn by a woman of divine beauty.

CLOWN (*putting his hand to his ear*): What a disaster! It must be the Reuniting Ruby so valued by my good friend. That's why he's gotten up from his seat before his dressing up is finished. I'll approach him.

Exit.

5.5

End of Interlude.

*Enter the KING, his CHARIOTEER, the MANAGER OF THE HAREM, and the royal retinue.**

RĀJĀ:

ātmano vadham āhartā kv' āsau vihaga|taskarah,
yena tat prathamam̄ steyam̄ goptur eva gr̄he kṛtam? [1]

KIRĀTĪ: 「eso khu muha|kodi|lagga|hema|sutteṇa maṇiṇā
aṇurajjaanto via āāsam̄ paribbhamadi.」

5.10 RĀJĀ: paśyāmy enam!

asau mukh'ālambita|hema|sūtram̄
bibhran maṇim̄ maṇḍala|śīghra|cārah
alāta|cakra|pratimam̄ vihaṅgas
tad|rāga|lekhā|valayam̄ tanoti. [2]

kim nu khalu kartavyam?

VIDŪṢAKAH (*upetya*): 「bho, alam̄ ettha ghiṇāe. avarāhī sāsa-
nīo.」

RĀJĀ: samyag āha bhavān. dhanur, dhanus tāvat!

5.15 PARIJANAH: 「jam bhaṭṭā āṇavedi.」

iti niṣkrāntah.

RĀJĀ: na dṛṣyate vihaṅgah.

VIDŪṢAKAH: 「ido dakkhiṇ'antēṇa calido saüni|had'|āso.」

ACT FIVE

KING:

Where's this bird who's had the nerve
to steal straight from the king's house?
He has earned his death.

HUNTRESS: He's flying high, holding the ruby by a golden
string in his beak, turning the sky red.

KING: I see him!

5.10

I see the golden string
hanging from his beak—
and there's the ruby!
He's circling fast,
as if tracing a red ring
of fire.

What shall I do?

CLOWN (*approaching*): Sir, show no mercy. That bird is a
criminal and should be punished.

KING: Well said. My bow, my bow!

SERVANT: As His Highness commands.

5.15

Exit.

KING: Suddenly I can't see the bird.

CLOWN: The bastard has headed south.

RĀJĀ (*parivṛty' āvalokyā ca*): dṛṣṭa idānīm.

5.20 prabhā|pallaviten' âsau karoti maṇinā kha|gah
aśoka|stabaken' ēva diñ|mukhasy' āvataṁsakam. [3]

YAVANĪ (*praviśya cāpa/hastā*): 「bhaṭṭā, edam hatth' | āvāva
sahidam sar'|âsaṇam.」

RĀJĀ: kim idānīm dhanusā? bāṇa|path'|ātītaḥ kravya|bho-
janah. tathā hi

ābhāti maṇi|višeṣo
dūram idānīm patatriṇā nītaḥ,
naktam iva Lohitāṅgaḥ
paruṣa|ghana|ccheda|samyuktaḥ. [4]

(KAÑCUKINAM *vilocya*) ārya Lātavya, mad|vacanād ucyantām
nāgarikāḥ sāyam nivāsa|vṛks' | āśrayī vicīyatām vihaga|
dasyur iti.

5.25 KAÑCUKĪ: yad ājñāpayati devaḥ.

iti niṣkrāntab.

VIDŪṢAKAḤ: 「uvavisadu bhavam sampadam. kahim gado
raaṇa|kumbhīlao bhavado sāsaṇādo muccissadi?」

RĀJĀ (*VIDŪṢAKENA sah' ḥpaviśya*):

ratnam iti na me tasmin
maṇau priyatvam vihaṅgam'ākṣipte.
priyayā ten' âsmi, sakhe,
samgamanīyena samgamaritaḥ. [5]

5.30 *tataḥ praviśati saśaram maṇim ādāya* KAÑCUKĪ.

ACT FIVE

KING (*turning and looking*): Oh, there he is.

The ruby he's carrying
colors the southern sky
like a bouquet of red *ashóka* flowers.

5.20

GREEK SERVANT (*entering with the bow in her hands*): Master,
here's your bow, with the hand-grip.

KING: It's too late. The buzzard is beyond bowshot.

The ruby, from this distance,
looks like Mars masked by dark clouds
in the night sky.

(*looking at the MANAGER OF THE HAREM*) Latávyá, order the
city guards, in my name, to hunt down this lousy bird
when he settles on a tree in the evening.

MANAGER OF THE HAREM: As the king commands.

5.25

Exit.

CLOWN: Sit down, Your Highness. How could the ruby-thief escape your punishment?

KING (*sitting down beside the CLOWN*):

It's not because it's so precious
that I want it back from the bird.
It's the Reuniting Ruby
that brought my love and me together.*

Enter the MANAGER OF THE HAREM with the jewel and an arrow.

KAÑCUKĪ: jayatu, jayatu devah!

anena nirbhinna|tanuh sa vadhyo
 roṣenā† te mārgaṇatāṁ gatena
 prāpy'jāparāddh'jōcitam antariksāt
 sa|mauli|ratnah patitah patatrī. [6]

sarve vismayam rūpayanti.

KAÑCUKĪ: adbhih prakṣālito maṇih kasmai pradīyatāṁ?

5.35 RĀJĀ: kirāti, agniśuddham enam kṛtvā peṭakam praveśaya.

KIRĀTĪ: 「jam bhaṭṭā āṇavedi.」

iti maṇim gr̥hitvā niṣkrāntā.

RĀJĀ: Lātavya, api jānīte bhavān, kasy' āyam bāṇa iti?

KAÑCUKĪ: nām'jāṅkito dr̥ṣyate. na tu me varṇa|vibhāvana|
 sahā dr̥ṣṭih.

5.40 RĀJĀ: tena hy upanaya śaram.

KAÑCUKĪ *tathā karoti.* RĀJĀ *nām'jākṣarāny anuvācya s'jāpatya-*
tāṁ rūpayati.

KAÑCUKĪ: yāvan niyogam aśūnyam karomi.

5.32 roṣenā ed. : balena AR

ACT FIVE

MANAGER OF THE HAREM: Victory to the king!

Your anger turned into an arrow
that cut through the body of this criminal bird.
He fell from the sky together with the ruby—
punishment well deserved.

Everyone shows amazement.

MANAGER OF THE HAREM: I'll wash the ruby clean. To whom
shall I give it?

KING: Purify it in flames and put it back in the box.

5.35

HUNTRESS: As Your Highness commands.

Takes the jewel and exits.

KING: Latávyá, do you happen to know whose arrow this
is?

MANAGER OF THE HAREM: I can see a name inscribed on it.
But my eyes are too old to make out the letters.

KING: Bring the arrow to me.

5.40

The MANAGER OF THE HAREM does so. The KING reads the letters to himself and shows that he has found his son.

MANAGER OF THE HAREM: Let me go and attend to my
work.

iti niśkrāntah.

VIDŪŚAKAH: 「kim bhavam viāredi?」

5.45 RĀJĀ: śr̥nu tāvat prahartur nām'|âkṣarāṇi. (*vācayati*.)

Urvaśī|saṁbhavasy' āyam Aila|sūnor dhanur|bhṛtaḥ
kumārasy' Āyuṣo bāṇaḥ prahartur dviṣad|āyuṣām. [7]

VIDŪŚAKAH (*sa/paritosam*): 「diṭṭhiā samtāneṇa vadḍhadī
bhavam.」

RĀJĀ: sakhe, katham etat? anyatra Naimiṣīya|satrād a|viyuk-
to 'ham Urvaśyā. na ca mayā garbha|vyatikaro laksitah.
kuta eva prasūtiḥ? kim tu

āvila|payodhar'|âgram,
lavalī|dala|pāñḍur'|ānana|cchāyam
tāni dināni vapur abhūt
kevalam alas'|ēkṣaṇam tasyāḥ. [8]

5.50 VIDŪŚAKAH: 「mā bhavam savvam māṇusī|dhammam divvā-
su saṁbhāvedu. pabhāva|gūḍhāim tāṇam caridāim.」

RĀJĀ: astu tāvad evam yathā bhavān āha. putra|saṁvaraṇe
kim iva kāraṇam tasyāḥ?

VIDŪŚAKAH: 「mā buḍḍhiṁ mām rāā parihaarissadi tti.」

¹ Puru·ravas, son of Ila

Exit.

CLOWN: What are you thinking about?

KING: Listen to the name of this person who shot the arrow. 5.45
(Reads out loud.)

This arrow belongs to Ayus, the son
 of Úrvashi and Aila.ⁱ
 He's the life of his parents.
 He takes the life of his enemies.

CLOWN (*very pleased*): Congratulations—you have a son.

KING: How could this be, my friend? Except for that time
 when I was away at a *satra* ritual in the Náimisha Forest,
 I've never been apart from Úrvashi. Neither did I notice
 any signs of pregnancy. Where did she give birth? But
 then

for a few days, at most,
 her nipples were very dark,
 her face was pale as a *lávali* leaf,
 and her eyes a little dreamy.

CLOWN: You really shouldn't expect these goddesses to be— 5.50
 have like us. They can hide what happens to them.

KING: You must be right. But why should she hide my son
 from me?

CLOWN: She was afraid you'd leave her because she had
 grown old.

RĀJĀ: kṛtam pariḥāsena. cintyatām.

VIDŪṢAKAH: 「ko devadā|rahassāim takkaissadi?」

5.55 KAÑCUKĪ (*praviśya*): jayatu, jayatu devah! deva, Cyavan' |
āśramāt kumāram gṛhitvā tāpasī samprāptā. devam draṣ-
ṭum icchatī.

RĀJĀ: ubhayam apy a|vilambitam praveśaya.

KAÑCUKĪ: yad ājñāpayati devah.

*iti niṣkramya cāpa|hastena KUMĀREṇā TĀPASYĀ ca saha pra-
viṣṭah.*

KAÑCUKĪ: ita ito bhavatī.

5.60 *sarve parikrāmanti.*

VIDŪṢAKAH (*vilokya*): 「ṇām khu eso khattia|kumāro jassa
ṇām'|aṅkido giddha|lakkha|vehī ḡārāo uvaladdho. tattha|
bhavado bahu aṅukaredi.」

RĀJĀ: syād evam. ataḥ khalu

bāspāyate nipatitā mama dṛṣṭir asmin.

vātsalya|bandhi hṛdayam, manasah prasādah.

saṁjāta|vepathubhir ujjhita|dhairyā|vṛttir

icchāmi c' āinam a|dayam parirabdhum aṅgaiḥ. [9]

KAÑCUKĪ: bhagavati, evam sthīyatām.

ACT FIVE

KING: Cut it out. This is no joking matter. Let's give it some thought.

CLOWN: Who can figure out what the gods are thinking?

MANAGER OF THE HAREM (*entering*): Victory to the king! 5.55
Your Highness, a hermit woman has arrived, with a boy,
from Chyávana's forest retreat. She wants to see the king.

KING: Bring them in right away.

MANAGER OF THE HAREM: As Your Highness commands.

Exit. Returns with the WOMAN and the BOY carrying a bow.

MANAGER OF THE HAREM: This way, my lady.

They all walk around the stage. 5.60

CLOWN (*looking at him*): This could be the boy whose arrow killed the vulture; the boy whose name is on that arrow. And—he looks a lot like you.

KING: I guess it's possible.

When I look at him, tears come to my eyes.
I feel a father's tenderness, and my mind is at peace.
I'm trembling. I'm out of control.
All I want is to embrace him.
Now.

MANAGER OF THE HAREM: Lady, stand here.

5.65 TĀPASĪ|KUMĀRAU *sthitau.*

RĀJĀ: bhagavati, abhivādaye.

TĀPASĪ: 「mahā|bhāa, Soma|vaṁsa|vitthāraittao hohi.」 (*ātma/gatam*) 「aho aṇi|ācakkhido vi viṇṇādo imassa rā」 | ēsiṇo Āussa a oraso saṁbandho.」 (*prakāśam*) 「jāda, pañama de gurum.」

KUMĀRAŚ *cāpa|garbham añjalim karoti.*

RĀJĀ: āyuṣmān bhava.

5.70 KAÑCUKĪ (*ātma/gatam*):

yadi hārdam idam śrutvā
 «pitā mam' āyam, suto 'ham asy» ēti,
 utsamga|vardhitānām
 guruṣu bhavet kīdr̄ṣah snehah? [10]

RĀJĀ: bhagavati, kim āgamana|prayojanam?

TĀPASĪ: 「suṇādu mahā|rāo. eso dih'|āū Āū jāda|metto evva
 Uvvase kim vi nimittam avekkhia mama hatthe nāsī|
 kido. jaṁ khattia|kumārassa jāda|kamm'|ādi|vihāṇam,
 tam se bhaavadā Cavaṇeṇa a|sesam anuciṭṭhidam. gahi-
 da|vijjo, dhanu|vvede a viṇīdo.」

RĀJĀ: sa|nāthah khalu saṁvṛttah.

5.75 TĀPASĪ: 「ajja puppha|samid|attham isi|kumāraehim saha
 gadeṇa imiṇā assama|viruddham āaridam.」

ACT FIVE

The woman and the boy take their place.

5.65

KING: I bow to you, my lady.

HERMIT WOMAN: Fortunate king, may your lunar lineage flourish. (*to herself*) It's clear that this boy is the son of the noble king. Nobody has to tell them. (*aloud*) Boy, bow to your father.

The boy folds his hands, still holding the bow.

KING: Live long.

BOY (*to himself*):

5.70

If this is the way I feel
just by hearing that he's my father
and I'm his son, just imagine
what love a child might feel
after growing up in his father's lap?

KING: Lady, what brought you here?

HERMIT WOMAN: Please listen. No sooner was this young boy, Ayus, born—may he live long!—than Úrvashi, for whatever reason, entrusted him to me. All the rituals appropriate for a warrior prince, beginning with the birth ceremony, were performed by the sage Chyávana. He was properly educated and trained in archery, too.

KING: Then he was properly looked after.

HERMIT WOMAN: But today, when he went out with the other young boys to gather flowers and firewood, he did something utterly against the rules of the hermitage.

VIDŪŠAKAH: 「kadham via?」

TĀPASĪ: 「gahid'jāmiso kila giddho pādava|sihare ḥilāmāṇo
lakkhī|kido bāṇassa.」

VIDŪŠAKO RĀJĀNAM *avalokayati*.

RĀJĀ: tatas tataḥ?

5.80 TĀPASĪ: 「tado uvaladdha | vuttantena bhaavadā Cavaṇeṇa
ahaṁ samādiṭṭhā, «ṇijjādehi hattha | ṣāsam» ti. tā ic-
chāmi Uvvasim pekkhidum.」

RĀJĀ: tena hi āsanam anugṛhṇātu bhagavatī.

TĀPASĪ *presy'ōpanīta āsana upaviśati*.

RĀJĀ: Lātavya, āhūyatām Urvaśī.

KAÑCUKĪ: yad ājñāpayati devaḥ.

5.85 *iti niṣkrāntah*.

RĀJĀ (KUMĀRAM *avalokya*): ehy, ehi, vatsa.

sarv'jāngīṇah sparśah
sutasya kila, tena mām upagatena
prahlādayasva tāvac,
candra|karaś candra|kāntam iva. [11]

ACT FIVE

CLOWN: Like what?

HERMIT WOMAN: He shot down a vulture sitting at the top
of a tree with a piece of meat in its beak.

The CLOWN looks meaningfully at the KING.

KING: Then what happened?

HERMIT WOMAN: When Chyávana heard about this, he or- 5.80
dered me to return my charge. So I want to see Úrvashi.

KING: Please sit down.

The HERMIT WOMAN sits on a seat brought for her.

KING: Latávyá, go bring Úrvashi.

MANAGER OF THE HAREM: As Your Highness commands.

Exit.

5.85

KING (*looking at the BOY*): Come here, my son.

The touch of a son
comforts every part of my body.
So come close, make me happy,
as moonbeam melts moonstone.

TĀPASĪ: 「jāda, āñandehi pidaram.」

KUMĀRO RĀJĀNAM *upagamya pāda/grahaṇam karoti.*

- 5.90 RĀJĀ (KUMĀRAM *pariṣvajya pāda/pīthe c' ḫopaveśya*): vatsa, itas tava pituḥ priya|sakham̄ brāhmaṇam aśaṅkito vandasva.

VIDŪṢAKAH: 「kim ti saṅkissadi? assama|vāsa|paricido evva sāhā|mio.」

KUMĀRAH (*sa/smitam*): tāta, vande.

VIDŪṢAKAH: 「sotthi bhavado.」

tataḥ praviśaty URVAŚI KAÑCUKĪ ca.

- 5.95 KAÑCUKĪ: ita ito devī.†

URVAŚI (KUMĀRAM *avalokya*): 「ko ḥnu kkhu eso sa|bāñ'|âsañō pāda|pīthe saam̄ mahā|rāeṇa samjamīamāṇa|sihaṇḍo ciṭṭhadi?」 (TĀPASĪM *dṛṣṭvā*) 「ammo! Saccavadi|sūido me puttao Āū. mahanto kkhu samvutto.」 (*parikrāmati.*)

RĀJĀ (URVAŚIM *dṛṣṭvā*): vatsa,

iyam te jananī prāptā
tvad|ālokana|tatparā,
sneha|prasrava|nirbhinnam
udvahantī stan'|âṁśukam. [12]

5.95 *devī* Kāṭ : *bhavatī* ed.

ACT FIVE

HERMIT WOMAN: Son, make your father happy.

The boy approaches the king and touches his feet.

KING (*embracing his son, seating him at his feet*): Now, my 5.90 son, bow to this brahmin, your father's best friend. Have no fear.

CLOWN: Why should he be afraid? He grew up in the forest, so he's used to monkeys.

BOY (*with a smile*): I bow to you, father.

CLOWN: My blessings.

ÚRVASHI *enters with the MANAGER OF THE HAREM.*

MANAGER OF THE HAREM: This way, my queen.* 5.95

ÚRVASHI (*looking at the boy*): Who is this fellow with bow and arrow, sitting at the king's feet?—and the king himself is combing his hair. (*looking at the woman*) Oh! Sátyavati is here. That means this is my son Ayus. Hey: he's a big boy now. (*Walks around the stage.*)

KING (*looking at ÚRVASHI*): Son,

Here is your mother. See how much she loves you.
Her sari is soaked with milk.

HOW ÚRVASHI WAS WON

TĀPASĪ: 「jāda, ehi, paccuggaccha mādaram.」

5.100 KUMĀRAH URVAŚĪM *pratyudgacchati*.

URVAŚĪ: 「amba, pāda|vandaṇam karomi.」

TĀPASĪ: 「vacche, bhattuṇo bahu|madā hohi.」

KUMĀRAH: amba, abhivādaye.

URVAŚĪ (KUMĀRAM *unnamita/mukham pariṣvajya*): 「vaccha, pidaram ārādhāanto hohi.」 (RĀJĀNAM *upetya*) 「jedu, jedu mahā|rāo!」

5.105 RĀJĀ: svāgataṁ putravatyai. ita āsyatām. (*ardh'āsanam dādāti*.)

URVAŚĪ *upaviśati. sarve yath'*ōcitam *upaviśanti*.

TĀPASĪ: 「eso gahida|vijjo Āū sampadām kavaa|haro samvutto. tā edassa de bhattuṇo samakkhaṁ nijjādido hatthaṁ nikkhevo. tā visajjidam attāṇaam icchāmi. uvarujjhadi me assama|dhammo.」

URVAŚĪ: 「kāmam cirassa pekkhia virah'|ukkaṇṭhida mhi. na uṇa jujjadi dhamm'|āvarodhe vaṭṭhidum. tā gacchadu ajjā puṇo|damṣaṇāa.」

RĀJĀ: amba, bhagavate Cyavanāya mām pranipātaya.

5.110 TĀPASĪ: 「evvam bhodu.」

ACT FIVE

HERMIT WOMAN: Come, son, to greet your mother.

The BOY stands up and comes toward ÚRVASHI.

5.100

ÚRVASHI: Mother, I touch your feet.

HERMIT WOMAN: I bless you, daughter. May your husband love you.

BOY: Mother, I greet you.

ÚRVASHI (*embracing the BOY's upturned face*): Son, always make your father happy. (*approaching the KING*) Victory to the king!

KING: Greetings to the mother of my son. Sit here. (*Makes room for her on his throne.*) 5.105

ÚRVASHI *sits down. Everyone is properly seated.*

HERMIT WOMAN: This son of yours, Ayus, is a full-fledged warrior, fit to wear his armor. Therefore, I'm giving him back to you in the presence of your husband. I ask your leave to depart. I have things to do in the hermitage.

ÚRVASHI: It's been such a long time. I don't want you to go just yet. But then I shouldn't interrupt your duties. Go, then, and come back.

KING: Mother, tell the sage Chyávana that I touch his feet.

HERMIT WOMAN: I shall.

5.110

HOW ÚRVASHI WAS WON

KUMĀRAH: ārye, yadi satyam eva nivartase, mām apy āśram
mām netum arhasi.

RĀJĀ: vatsa, uṣitam tvayā pūrvasminn āśrame. dvitīyam
adhyāsitum tava samayah.

TĀPASĪ: 「jāda, guruṇo vaṇam aṇuciṭṭha.」

KUMĀRAH: tena hi,

5.115 yaḥ suptavān madjaṅke
 śikhaṇḍa|kaṇḍūyan'|ōpalabdhā|sukhah,
 tam me jāta|kalāpam
 preṣaya Maṇikanṭhakam śikhinam. [13]

TĀPASĪ (*vihasya*): 「evvam karemi. sotthi bhodu tumhāṇam.」

iti niṣkrāntā.

RĀJĀ: kalyāṇi,

ady' āham putriṇām agryah sat|putren' āmunā tava,
Paulomī|saṃbhaven' ēva Jayantena Purandarah. [14]

5.120 URVAŚĪ *smṛtvā roditi.*

VIDŪṢAKAH: 「kim ṇu kkhu tattha|bhodi ekka|vade assu|
muhi saṃvuttā?」

RĀJĀ (*s'āvegam*):

ACT FIVE

BOY: Mother, if you're going back, take me with you.

KING: Son, that stage is over. It's time for you to begin the next stage of your life.

HERMIT WOMAN: Son, your father is right.

BOY: In that case,

Send me my peacock, Mani-kánthaka.
The one that used to sleep in my lap,
happy when I rubbed its tail.
The one with the long tail.

5.115

HERMIT WOMAN (*smiling*): I'll do that. May all of you be happy.

Exit.

KING: My dear,

I feel like Indra when his wife
gave birth to Jayánta—
a proud father
of a worthy son.

ÚRVASHI *remembers something and breaks into tears.*

5.120

CLOWN: Why are you suddenly crying?

KING (*alarmed*):

kim, sundari, prarudit” âsi mam’ ôpapanne
 vamśa|sthiter adhigamān mahati pramode,
 pīn’|ōnnata|stana|visarpibhir ānayantī
 mukt”|āvalī|viracanā|punar|uktim asraiḥ? [15]

bāspam asyāḥ pramārṣṭi.

5.125 URVAŚĪ: 「suṇādu mahā|rāo. padhamam uṇa putta|damṣaṇa|
 samutthidena āṇandene visumarida mhi. dāṇim Mahin-
 da|saṃkittaneṇa samao maha hiaam āāsedi.」

RĀJĀ: kathyatām samayah?

URVAŚĪ: 「aham purā mahā|rāa|gahida|hiaā Mahindena āṇa-
 ttā...」

RĀJĀ: kim iti?

URVAŚĪ: «jadā so mama pia|vaasso tui samuppanṇassa vam-
 sa|karassa muham pekkhissadi, tadā tue bhū vi mama
 samīvam āantavvam» ti. tado mae mahā|rāa|vioa|bhī-
 rudāe jāda|metto evva vijj”|āgama|ṇimittam bhaavado
 Cavaṇassa assama|pade ajjāe Saccavadie hatthe a|ppaā-
 sam ḥikkhitto. ajja piduṇo ārāhaṇa|samathho samvutto
 tti kalaantī nijjādido me dīh’|āū. tā ettio me mahā|rāeṇa
 samvāso.」

5.130 *surve viṣādam rūpayanti.*

RĀJĀ (*sa|niḥsvāsam*): aho sukha|pratyarthitā daivasya!

Why did you start crying, my beauty,
 just at the moment when I got the good news
 that I have a son? Tears are falling
 on your breasts like a second
 necklace of pearls.

He wipes away the tears.

ÚRVASHI: Listen, my king. For a moment, overcome by the 5.125
 joy of seeing my son, I forgot. But when I heard you
 mention the name of Indra, I was reminded, painfully,
 of a certain limit.

KING: What sort of limit?

ÚRVASHI: When I fell in love with you, Indra ordered me...

KING: To do what?

ÚRVASHI: To come back to him as soon as you—his good friend—would see the face of the child I give you. So the moment this boy was born, since I was terrified of being separated from you, I secretly handed him over to Sátyavati in Chyávana's hermitage under the pretext of having him educated. Today Sátyavati brought him back to me, now that he's old enough to serve his father. So this is the end of our being together.

All show despair.

5.130

KING (*with a sigh*): Why is it that life always spoils happiness?

āsvāsitasya mama nāma sut' |ōpalabdhya
 sadyas tvayā saha, kr̄ś' |ôdari, viprayogah:
 vyāvartit' |ātapa |rujah pratham' |âbhra |vr̄styā
 vr̄kṣasya vaidyuta iv' âgnir upasthito 'yam. [16]

VIDŪṢAKAH: 「aam so attho aŋ | atth' | ânubandho samvutto.
 sampadam takkemi tatha | bhavadā vakkalam gehia tavo
 vanam gantavvam ti.」

URVAŚI: 「mam pi manda | bhāinim kida | viṇaassa puttassa
 lābh' | ânantaram sagg' | ārohanēna avasida | kajjam mahā |
 rāo samatthaissadi.」

5.135 RĀJĀ: mā m" âivam.

na hi su | labha | viyoga kartum ātma | priyāni
 prabhavati paravattā. śāsane tiṣṭha bhartuh.
 aham api tava sūnāv Āyuṣi nyasta | rājyo
 vicarita | mṛga | yūthāny āśrayiṣye vanāni. [17]

KUMĀRAH: n' ārhati tātah puṅgava | dhāritāyām dhuri dam-
 yām niyojayitum.

ACT FIVE

I was just beginning to feel happy
with the son you gave me—
and suddenly I lose you,
in all your beauty.

A tree, scorched by the sun,
then revived by the first rain,
has been struck dead
by lightning.

CLOWN: Worse than that, I suppose Your Highness will now
head straight for the forest with bark-clothes on your
body.

ÚRVASHI: And if I go to heaven now, after handing over your
well-educated son, you might even think that I planned
it all.

KING: No way.

5.135

We are not our own masters.
We can't always do
what we'd like to. Dependence
leads to separation. Obey
your master. As for me,
I'm handing over the kingdom
to Ayus, your son,
and leaving for the forest
to live alone with the animals.

BOY: Father, it's not right to make a young calf carry a bur-
den that only a bull can bear.

RĀJĀ: ayi vatsa,

śamayati gajān
anyān gandha|dvipah kalabho 'pi san.
bhavati sutarām
veg'|ōdagram bhujaṅga|śiśor viṣam.
bhuvam adhipatir
bāl'jāvastho 'py alam parirakṣitum.
na khalu vayasā,
jāty" āiv' āyam svākārya|saho bharaḥ. [18]

5.140 Lātavya, mad|vacanād amātya|pariṣadām brūhi, «saṁbhri-
yatām Āyuṣo rājy'abhiseka» iti.

KAÑCUKĪ: yad ājñāpayati devaḥ.

iti duḥkhito niṣkrāntah. sarve drṣti|vighātam rūpayanti.

RĀJĀ (*ākāśam avalokya*): kiṁ nu khalu nir|abhre vidyut|
samṝpātah?

URVAŚī (*vilokya*): 「ammo, bhaavam Nārado.」

5.145 RĀJĀ: aye, bhagavān Nāradah. ya esa

go|rocanā|nikāṣa|piṅga|jaṭā|kalāpah,
samṝaksyate śaśi|kal"|āmala|vīta|sūtrah,
muktā|guṇ"|ātiśaya|saṁbhṝta|maṇḍana|śrī,
haiṣa|praroha iva jaṅgama|kalpa|vrksah. [19]

arghyam asmai.

KING: Oh, my son,

A well-born elephant,* even a young one,
easily subdues other elephants.
The poison of a baby snake
is still extremely deadly.
A real king, even if he's still a boy,
will protect his land.
It's not age but high birth
that confers talent.

Latávya, tell the council of ministers that I want them to 5.140
prepare for Ayus' coronation.

MANAGER OF THE HAREM: As Your Highness commands.

Exit, very sad. Everyone blinks as a great light appears.

KING (*looking up*): How can lightning flash from a cloudless
sky?

ÚRVASHI (*looking*): Oh, it's Nárada.

KING: Yes, Nárada—

5.145

Thick, matted red hair streaked with yellow,
the thread on his shoulder white as a sliver of moon,
richly covered in gleaming pearls,
he's like a walking Wishing Tree
with branches of gold.

Some water for him.

HOW ÚRVASHI WAS WON

URVAŚĪ (*yath”/ōktam adāya*): 「idam bhaavado aggham.」

tataḥ praviśati NĀRADAḥ.

5.150 NĀRADAḥ: vijayatām madhyama|loka|pālah.

RĀJĀ (*URVAŚĪ/hastād arghyam adāya, āvarjya*): bhagavan,
abhivādaye.

URVAŚĪ: 「bhaavam, pañamāmi.」

NĀRADAḥ: a|virahitau dampatī bhūyāstām.

RĀJĀ (*ātma/gatam*): api nām’ āivam syāt. (*prakāśam, KUMĀ-
RAM āślisya*) vatsa, bhagavantam abhivādayasva.

5.155 KUMĀRAḥ: bhagavan, Aurvaśeya Āyuḥ praṇamati.

NĀRADAḥ: āyuṣmān edhi.

RĀJĀ: ayam viṣṭaro ’nugṛhyatām.

NĀRADAḥ: tathā. (*upavīṣṭah.*)

sarve NĀRADAM anūpaviśanti.

ACT FIVE

ÚRVASHI (*bringing him water*): Here is water for our guest.

Enter NÁRADA.

NÁRADA: Victory to the King of the Middle World.

5.150

KING (*taking the water from ÚRVASHI's hand and pouring it*):

Great sage, I greet you.

ÚRVASHI: Great sage, I bow to you.

NÁRADA: Live happily as husband and wife, inseparable.

KING (*to himself*): If only it were true. (*aloud, embracing his son*) Son, greet the great sage.

BOY: Honored sage, Ayus, son of Úrvashi, bows to you.

5.155

NÁRADA: Live a long life.

KING: Please grace this seat.

NÁRADA: I shall. (*Sits down.*)

All the others take their seats after him.

5.160 RĀJĀ (*sa/vinayam*): bhagavan, kim āgamana|prayojanam?

NĀRADAḥ: rājan, śrūyatāṁ Mahendra|samdeśah.

RĀJĀ: avahito 'smi.

NĀRADAḥ: prabhāva|darśī Maghavā vana|gamanāya kṛta|
buddhim bhavantam anuśāsti.

RĀJĀ: kim ājñāpayati?

5.165 NĀRADAḥ: tri|kāla|darśibhir munibhir ādiṣṭah sur'|âsura|vi-
mardo bhāvī. bhavāṁś ca sāmyugīnah sahāyo nah. tena
tvayā na ṣastraṁ samnyastavyam. iyam c' Ôrvaśī yāvad|
āyus tava saha|dharma|cāriṇī bhavatv iti.

URVAŚĪ (*apavārya*): 「ammahe, sallam via hiaādo avanīdam.」

RĀJĀ: paravān asmi dev'|ēśvareṇa.

NĀRADAḥ: yuktaṁ.

tvat|kāryam Vāsavah kuryāt,
tvam ca tasy' eṣṭam ācareḥ.
sūryah sameḍhayaty agnim,
agnih sūryam ca tejasā. [20]

5.170 (*ākāśam avalokya*) Rambhe, upaniyatāṁ svayam Mahen-
dreṇa sambhṛtaḥ kumārasy' Āyuṣo yauvarājy' |âbhiṣekah.

KING (*politely*): Sir, tell us what brought you here.

5.160

NÁRADA: Noble king, I have brought you a message from Indra.

KING: I'm all attention.

NÁRADA: Indra, with his power to see from afar, has something to say to you, now that you've decided to go to the forest.

KING: What does he command me?

NÁRADA: The sages, who see past, present, and future, have advised that another battle between the gods and the antigods is looming. You are our main ally in battle. You cannot lay down your arms. And as for Úrvashi—she will stay with you as your wife as long as you live.

ÚRVASHI (*to herself*): It's as if an arrow has been pulled from my heart.

KING: Indra has made me his slave.

NÁRADA: That's how it should be.

Indra should serve your needs,
and you should do his bidding.
The sun inflames fire, and fire
brightens the sun.

(*looking up*) Rambha: bring everything that Indra has prepared for Ayus' coronation.

HOW ÚRVASHI WAS WON

RAMBHĀ (*praviśya*): 「aam̄ se ahisea|sambhāro.」

NĀRADAḥ: upaveśyatām āyuṣmān bhadra|pīṭhe.

RAMBHĀ (*praviśya*): 「ido, vaccha.」 (KUMĀRAM *upaveśayati*.)

NĀRADAḥ (KUMĀRASYA *śirasi kalaśam āvarjya*): Rambhe, nir-vartyatām asya śeṣo vidhiḥ.

5.175 RAMBHĀ (*yathā* "loktaṁ nirvartya): 「vaccha, pañama bhaavan-tām mādā|pidarā a.」

KUMĀRO *yathā/kramam̄ pranamati*.

NĀRADAḥ: svasti bhavate.

RĀJĀ: kula|dhuran|dharo bhava.

URVAŚI: 「piduṇo ārādhāittao hohi.」

5.180 *nepathyē VAITĀLIKAU.*

PRATHAMAH: vijayatām yuva|rājaḥ.

a|mara|munir iv' Ātrir Brahmaṇo, 'trer iv' Ėndur.

Budha iva śiśir'|âṁśor, Bodhanasy' ēva devaḥ—
bhava pitur anurūpas tvam̄ guṇair loka|kāntair,
atiśayini samāptā vam̄śa ev' āśīṣas te. [21]

ACT FIVE

RAMBHA (*entering*): I have it all with me.

NÁRADA: Seat the young prince on the throne.

RAMBHA (*entering*): This way, young man. (*She leads him to the throne.*)

NÁRADA (*emptying a pot of water on his head*): Rambha, complete what's left of the ritual.

RAMBHA (*doing so*): Son, bow to the sage and to your parents. 5.175

The boy does so, in order.

NÁRADA: Blessings to you.

KING: May you lead our family.

ÚRVASHI: May you respect your father.

From behind the scenes, two bards sing.

5.180

FIRST BARD: Victory to the Crown Prince.

First there was Brahma, then Atri,
then Atri's son, the Moon,
who gave birth to Budha,
and Budha's son is your father the king—*
like these sons to their fathers,
be a good son to your father,
and all the blessings this family has earned
will be yours.

DVITIYAH:

tava pitari purastād unnatānām sthite 'smi,
 sthitimati ca vibhaktā tvayy anākampya|dhairyे
 adhikataram idānīm rājate rājya|lakṣmīḥ,
 Himavati jaladhau ca vyasta|toy” ēva Gaṅgā. [22]

RAMBHĀ (URVĀŚIM upetya): “diṭṭhiā pia|sahī puttassa juva
 rāa|sirim pekkhia bhattuṇo a|viraheṇa vadḍhadi..”

5.185 URVAŚĪ: “nam sāhāraṇo eso abbhudao.” (KUMĀRAM haste gr-
 hitvā) “ehi, vaccha, jetṭha|mādaram abhivandehi..”

RĀJĀ: tiṣṭha. samam eva tatra|bhavatyāḥ samīpaṁ yāsyāmas
 tāvat.

NĀRADAḥ:

Āyuṣo yauva|rājya|śrīḥ smārayaty ātmajasya te
 abhiṣiktam Mahāsenam̄ saināpatye Marutvatā. [23]

RĀJĀ: anugṛhīto 'smi Maghavatā.

NĀRADAḥ: kiṁ te bhūyah Pākaśāsanah priyam̄ karotu?

5.190 RĀJĀ: yadi me Maghavā prasannah, kiṁ atah param ic-
 chāmi? tath” āp’ idam astu:

ⁱ Skanda, Shiva's son

SECOND BARD:

With your father standing first
 in the galaxy of the great,
 and you yourself, unwavering in courage,
 right behind him,
 the majesty of this kingdom
 is magnified and shared
 as the Ganga belongs equally
 to the Himalayas and the sea.

RAMBHA (*approaching ÚRVASHI*): My beloved friend, now
 that you've seen your son crowned, and your fear of be-
 ing separated from your husband is removed, you are
 truly blessed.

ÚRVASHI: All of us are blessed. (*taking her son's hand*) Come, 5.185
 my son, to bow to your other mother.

KING: Wait a moment. We'll go together to pay our respects.

NÁRADA:

The newly crowned prince, your son,
 brings to mind the happy day
 when Indra crowned Kumáraⁱ commander
 of his army.

KING: Indra has been gracious to me.

NÁRADA: What other favors can Indra do for you?

KING: If Indra is pleased, that's enough for me. But this is 5.190
 my wish:

HOW ÚRVASHI WAS WON

BHARATA|VĀKYAM:

paraspara|virodhinyor
eka|saṁśraya|dur|labham
saṁgataṁ Šrī|Sarasvatyor
bhūtaye 'stu sadā satām. [24]

sarvas taratu durgāṇi.
sarvo bhadrāṇi paśyatu.
sarvah kāmān avāpnantu.
sarvah sarvatra nandatu. [25]

iti niṣkrāntāḥ sarve.

*iti mahā/kavi/Kālidāsa/viracite Vikramorvaśīye
pañcamo 'ṅkah.*

samāptam Vikramorvaśīyam nāma nāṭakam.

ACT FIVE

FINAL BLESSING:

Wealth and learning are often at odds,
never in one place.

May they always come together
in the lives of all deserving people.

May each of us overcome all troubles.

May everyone find comfort.

May you fulfill all your desires.

May we delight in all that is.*

Exeunt omnes.

*End of Act Five of "How Úrvashi was Won"
by the great poet Kali-dasa.*

End of "How Úrvashi was Won."

5.195



CHĀYĀ

The following is a Sanskrit paraphrase (chāyā) of the Prakrit passages (marked with ‘corner brackets’ in the play). References are to act and paragraph.

- 1.10 āryāḥ, paritrāyadhvam, paritrāyadhvam!
- 1.16 āryāḥ, paritrāyadhvam, paritrāyadhvam! yaḥ sura|pakṣa|pāti, yasya vā ambara|tale gatir asti.
- 1.19 asur’|āvaledpāt.
- 1.21 śrnotu mahā|rājāḥ. yā tapo|viśeṣa|pariśāṅkitasya su|kumāram praharāṇam Mahendrasya, pratyādeśo rūpa|garvitāyāḥ Śriyāḥ, alam|kāraḥ svargasya, sā naḥ priya|sakhī Urvaśī Kubera|bhavanād nivartamānā ken’ āpi dānavena Citralekhā|dvitīyā ardha|patha eva bandi|grāham gṛhitā.
- 1.23 pūrv’|ottareṇa.
- 1.25 sadṛśam etat Soma|vamśa|saṁbhavasya.
- 1.27 etasmin Hemakūṭa|śikhare.
- 1.34 halā, yathā|nirdiṣṭam pradeśam saṁkramāma.
- 1.36 api nāma sa rāja’|ṛṣih samuddharen no hr̥daya|śalyam?
- 1.37 mā te saṁśayo bhavatu. nanu upasthita|saṁprahāro Mahendro Madhyama|lokāt sa|bahumānam ānāyya tam eva vijaya|senā|mukhe niyojayati.
- 1.38 sarvathā vijayī bhavatu.
- 1.39 halā, samāśvasita samāśvasita. eṣa uccalita|hariṇa|ketanas tasya rāja’|ṛṣeh Somadatto ratho dr̥ṣyate. na khalu so ’|kr̥t’|ārtho nivartis̥yate.
- 1.42 samāśvasitu, samāśvasitu priya|sakhī.
- 1.45 aho, ucchvasita|mātra|jīvitā ady’ āpi samjñām na pratipadyate.
- 1.48 halā, paryavasthāpay’ ātmānam. an|apsarā iva pratibhāsi.

CHĀYĀ

- 1.52 sakhi, viśrabdhā bhava. parābhūtāḥ khalu tri|daśā|paripanthino
hat'|āśāḥ.
- 1.53 kim prabhāva|darśinā Mahendreṇa?
- 1.54 na Mahendreṇa. Mahendra|sadīś'|ānubhāven' ānena rāja'|ṛṣiṇā.
- 1.55 upakṛtam khalu dānavaiḥ.
- 1.58 halā, sa sakhi|janaḥ kutra khalu bhavet?
- 1.59 mahā|rājo '|bhaya|dāyī jānāti.
- 1.62 abhijātam khalv asya vacanam. atha vā candrād amṛtam iti kim
atr' āścaryam?
- 1.62 ata ev' āinam prekṣitum tvarate me hṛdayam.
- 1.65 halā, prekṣasva.
- 1.66 sama|duḥkhah pibat' īva mām nayanābh्यām...
- 1.67 ayi, kah?
- 1.68 sakhi|janaḥ.
- 1.69 esa Citralekhā|dvitiyām Urvaśīm gr̥hitvā, Viśākhā|samīpa|gata
iva candra, upasthito rāja'|ṛṣih.
- 1.70 dve api naḥ priye upanate—iyam pratyānitā sakhi, ayan ca a|
parikṣato mahā|rāja iti.
- 1.71 suṣṭhu bhaṇasi. dur|jayāḥ khalu dānavāḥ.
- 1.77 halā, kim cit parato 'pasara.
- 1.78 n' āhaṇ śaktā.
- 1.79 eta, sambhāvayāma rāja'|ṛṣim.
- 1.84 diṣṭyā mahā|rājo vijayena vardhate.
- 1.86 halā, eta. pīditam mām pariṣvajadhvam. na khalu me āśā āśit,
bhūyo 'pi sakhi|janam prekṣiṣya iti.
- 1.88 sarvathā mahā|rājaḥ kalpa|śatāni pṛthivīm pālayan bhavatu.

- 1.91 aho, Citrarathah.
- 1.104 halā Citralekhe, upakāriṇam api rāja'|ṛṣiṁ na śaknomi āmantra-yitum. tat tvam̄ me mukhaṁ bhava.
- 1.105 mahā|rāja, Urvaśī vijñāpayati, mahā|rājen' ābhyanujñātā icchāmi priya|sakhīm iva mahā|rājasya kīrtim Mahendra|lokam̄ netum.
- 1.108 aho, latā|vitape me ek'|āvalī vaijayantikā lagnā.
- 1.108 Citralekhe, mocaya tāvad enām̄.
- 1.109 dr̄ḍham̄ khalu lagnā. dur|mocā iva pratibhāti. bhavatu, yatiṣye tāvat.
- 1.110 smara tāvad etad ātmano vacanam.
- 2.2 hī hī bhoḥ, nimantran̄'|ōpāyanena brāhmaṇa param'|ānnena iva rāja|rāhasyena sphuṭan̄ na śaknomi jan'|ākīrṇa ātmano jihvāṁ raksitum. tad yāvat tatra|bhavān vayasyah̄ kāry'|āsanād uttiṣṭhati, tāvad asmin viralā|jana|sāmpāte vimān'|ōtsamga|parisare sthāsyā-mi.
- 2.4 ājñapt" āsmi devyā Kāśi | rāja | putryā, «hañje Nipuṇike, yataḥ prabhṛti bhagavataḥ sūryasy" ḥpasthānam̄ kṛtvā pratinivṛtta ārya|putraḥ, tataḥ prabhṛti śūnya|hṛdaya iva lakṣyate. tat tasya priya|vayasyād ārya|Māṇavakāj jānihi tāvad asy' ḥtkaṇṭhā|kāraṇam» iti. kathaṁ khalu mayā brahma | bandhur atisaṁdheyah? atha vā viralā | tr̄ṇ' | āgra | lagnam iv' āvaśyāya | salilam̄ ciram̄ tasmin̄ rahasyam̄ na tiṣṭhati. yāvad enam anviṣyāmi.
- 2.4 esa ālekhya|vānara iva kim api tūṣṇīm|bhūta ārya|Māṇavakas tiṣṭhati. yāvad enam upasarpāmi.
- 2.4 ārya, vande.
- 2.5 svasti bhavat�ai.
- 2.5 imām̄ duṣṭa|ceṭīm preksya tad rāja|rāhasyam̄ hṛdayam̄ bhittvā niṣkrāmati.
- 2.5 Nipuṇike, sāmṛgīta|vyāpāram ujjhitvā kutra prasthit" āsi?
- 2.6 devyā vacanena āryam eva preksitum.

- 2.7 kim tatra|bhavatī ājñāpayati?
- 2.8 devī bhaṇatī, «sad” āpy āryo mayi pakṣa|pātī, na mām an|ucita|vedanā|duḥkhitām upeksata» iti.
- 2.9 Nipuṇike, kim vā vayasyena tatra|bhavatyāḥ pratikūlam ācaritam?
- 2.10 yan|nimittam bhartā utkaṇṭhitas, tasyāḥ striyā nāmnā bhartrā devy ālapitā.
- 2.11 kathāṁ? svayam eva tatra|bhavatā rahasya|bhedah kṛtaḥ. kim idānīm aham jihvā|yantraṇena duḥkham anubhavāmi?
- 2.11 kim āmantritā tatra|bhavatī «Urvā”» iti? tasyā darśanen’ ḫnmādi-tas tatra|bhavān na kevalam tatra|bhavatīm, mām api vinoda|vimukho dṛḍham pīdayati.
- 2.12 kṛtam mayā bhedanaṁ bhartū rahasya|durgasya.
- 2.12 ārya, kim tāvat devyai nivedayāmi?
- 2.13 Nipuṇike, vijñāpaya tatra|bhavatīm, «yate tāvan mrga|trṣṇikāyā nivartayitum vayasyam, tato devyā mukham prekṣīya» iti.
- 2.14 yad ārya ājñāpayati.
- 2.18 eṣa kāry’|āsanād utthita ita ev’ āgacchati vayasyāḥ. yāvad asya pārśva|parivartī bhavāmi.
- 2.23 sampīḍitā khalu tāvat tapasvinī Kāśī|rāja|putrī.
- 2.25 atisamdhito ’smi dāsyā. anyathā na vayasya evam pṛcchatī.
- 2.27 evam mayā niyantritā jihvā, yad bhavato ’pi sahasā prativacanam na dadāmi.
- 2.29 mahānasam gacchāva.
- 2.31 tatra pañca|vidhasy’ ābhayahārasya upanata|saṁbhārasya yojanām prekṣamāṇābhyaṁ śakyam utkaṇṭhā vinodayitum.
- 2.33 nanu bhavāms tatra|bhavatyā Urvaśyā darśana|patham gataḥ?
- 2.35 na khalu sā dur|labh”, ēti samarthaye.

- 2.37 evam vardhate me kautūhalam. kim tatra|bhavatī Urvaśī a|dvitīyā
rūpeṇa, aham iva virūpatayā?
- 2.39 avahito 'smi.
- 2.41 ataḥ khalu bhavatā divya|rāśī|ābhilāṣīṇā cātaka|vrataṁ gr̥hitam.
- 2.43 kā gatiḥ?
- 2.43 ita ito bhavān.
- 2.43 etena pramada|vana|cōditen' ēva pratyudgato bhavān āgantuko
dakṣīṇā|maruteṇa.
- 2.46 īdīśa eva te 'bhiniveśah.
- 2.46 etat pramada|vana|dvāram. praviśatu bhavān.
- 2.51 katham iva?
- 2.53 alam paridevitena. a|cireṇ' ēṣṭā|sampādayit" Ānaṅga eva te sahāyo
bhaviṣyati.
- 2.56 prekṣatām bhavān vasant' |āvatāra|sūcakām abhirāmatvām pra-
mada|vanasya.
- 2.59 eṣa manī|śīlā|paṭṭa|sanātho 'timukta|latā|maṇḍapo bhramara|
samṛghatā|patitaiḥ kusumaiḥ svayam iva kṛt'|ōpacāro bhavantām
pratīksate. tad anugṛhyatām tāvad eṣāḥ.
- 2.62 iha sukh'|āśīno bhavān lalita|latā|vilobhyamāna|nayanah Urvaśī|
gatām utkanthām vinodayatu.
- 2.66 bhoḥ, Ahalyā|kāmukasya Mahendrasya vajrah, Urvaśī| paryut-
sukasya bhavato 'ham, dvāv apy atr' ônmattau.
- 2.68 eṣa cintayāmi. mā punaḥ paridevitena samādhīm bhindddhi.
- 2.73 halā, kutra a|nirdiṣṭā|kāraṇām gamyate?
- 2.74 sakhi, tadā Hemakūṭa|śikhare latā|viṭapena kṣaṇa|vighnit'|ākāśa|
gamanām mām upahasya kim idānīm pṛcchasi?
- 2.75 kim tasya rāja'|rṣeh Purūravasah sakāśām prasthit" āśī?
- 2.76 ayam me apahastita|lajo vyavasāyah.

- 2.77 kaḥ punah sakhyā prathamam preśitah?
- 2.78 hrdayam.
- 2.79 ato 'param n' āsti me uttaram.
- 2.80 tena hi ādiśatu me sakhī mārgam, yena gacchanyā na antarāyo bhavet.
- 2.81 sakhi, viśrabdhā bhava. nanu bhagavatā deva|guruṇā Aparājitāṁ nāma śikhā|bandhana|vidyāṁ upadiśatā tri|daśa|pratipakṣasy' ā laṅghanīye kṛte svah?
- 2.82 sakhi, sarvam smarāmi.
- 2.84 etad bhagavatyā Bhāgīrathyā Yamunā|saṁgama|pāvaneṣu salileṣu avalokayata iv' ātmānam Pratiṣṭhānasya śikh" |ābharaṇa|bhūtam rāja'|rṣer bhavanam upagate svah.
- 2.85 nanu vaktavyam «sthān'|āntara|gataḥ svarga» iti.
- 2.85 halā, kutra nu khalu sa āpann'|ānukampī bhavet?
- 2.86 etasmin Nandana|van'|āika|deśe iva pramada|vane avatīrya jñā-syāvah.
- 2.88 halā, eṣa khalu pratham'|ōdita iva candraḥ kaumudim iva tvām pratikṣate.
- 2.89 halā, idānīm prathama|darśanāt sa|višeṣam priya|darśano mahā|rājaḥ pratibhāti.
- 2.90 yujyate. tad ehi, upasarpāva.
- 2.91 tiraskariṇī|pratīcchannā pārśva|gat" ḍasya bhūtvā śroṣyāmi tāvat. pārśva|parivartinā vayasyena saha vijane kim api mantrayamāṇas tiṣṭhati.
- 2.92 yathā te rocate.
- 2.94 bhoḥ, cintito mayā dur|labha|prāṇayinī|saṁgam' |ōpāyah.
- 2.96 kā punar eṣā strī anena prārthyamānā ātmānam vikathhate?
- 2.97 kim punar mānuṣyakam viḍambhyate.

- 2.98 bibhemi sahasā prabhāvād vijñātum.
- 2.99 nanu bhañāmi, cintito mayā samāgama' | ôpāya iti?
- 2.101 svapna|samāgama|kāriṇīm nidrām sevatām bhavān. atha vā tatra| bhavatyā Urvaśyāḥ pratikṛtim ālikhy' āvalokayam̄ tiṣṭha.
- 2.102 hīna|sattva hṛdaya, samāśvasihi, samāśvasihi.
- 2.105 śrutam̄ tvayā?
- 2.106 śrutam̄, na punah paryāptam̄ hṛdayasya.
- 2.107 etāvān me mati|vibhavaḥ.
- 2.110 śrutam̄ tvayā.
- 2.111 hā dik hā dik. mām evam avagacchati. a|samarth" âsmi agrato bhūtv" âsyā prativacanasya. tat prabhāva|nirmitena bhūrja|patre-ṇa sampādit' |ōttarā bhavitum icchāmi.
- 2.112 anumataṁ me.
- 2.114 avihā avihā! bhoḥ, kiṁ nu khalu etad bhujaṅga | nirmoka iva sam̄mukhe no nipatitam?
- 2.116 nanu khalu a|dr̄ṣṭay" Ôrvaśyā bhavataḥ paridevitam̄ śrutvā samān' | ânurāga|sūcakāny akṣarāṇi visarjitāni bhavanti.
- 2.118 yad atra ālikhitam̄ tat śrotum icchāmi.
- 2.119 sādhu. ārya, nāgariko 'si.
- 2.121 svāmin, sam̄bhāvitā yath" āham̄ tvayā a|jñātā, / tath" ânuraktasya yadi nāma tav' ôpari bhavāmi, / kiṁ me lulita|pārijāta|śayanīye sukhāḥ / Nandana|vana|vātā api atyuṣṇāḥ śarīrake?
- 2.122 kiṁ nu khalu sāmpratam̄ bhaṇiṣyati?
- 2.123 nanu bhaṇitam eva kamala|nālāyamānair aṅgaiḥ?
- 2.124 diṣṭyā may" ēva bubhukṣitena svasti|vāyanam̄, upalabdhām̄ bha- vatā samāśvāsanam̄.
- 2.127 atra nau sama|vibhāgā prītiḥ.

- 2.129 kim idānīm tatra|bhavatī Urvaśī bhavato mano|rathānām kusumām darśayitvā phale visamvadati?
- 2.130 halā, yāvad abhigamana|kātaram hṛdayam paryavasthāpayāmi, tāvat tvam asmai ātmānam darśayitvā yan me kṣamam tad bhaṇa.
- 2.131 tathā.
- 2.131 jayatu jayatu mahā|rājah!
- 2.134 nanu prathamam megha|rājir dṛṣyate. paścād vidyul||latā.
- 2.135 katham, n' āiśā Urvaśī? tatra|bhavatyā abhimatā saha|carī.
- 2.136 Urvaśī mahā|rājam śirasā praṇamya vijñāpayati...
- 2.138 «mama sur' | āri|sambhave dur|jāte mahā|rāja eva śaranām āsīt. s' āham tava darśana|samutthena madanena balīyo bādhyamānā bhūyo 'pi mahā|rājena anukampānīyā »iti.
- 2.141 halā, ehi. tvatto 'pi nirdayataram madanam preksya priyatamasya te dūty asmi samvṛttā.
- 2.142 aho, laghu tvay" ḍōjjhit" āsmi.
- 2.143 ato muhūrtāj jñāsyे, kā kam parityakṣyat' iti. ācāram tāvat pratipadyasva.
- 2.144 jayatu, jayatu mahā|rājah.
- 2.148 bhavati, rājñah priya|vayasyo brāhmaṇah kim na vandyate?
- 2.150 svasti bhavatyai.
- 2.154 śrutam tvayā deva|dūtasya vacanam. anumānyatām mahā|rājah.
- 2.155 n' āsti me vācā|vibhavah.
- 2.156 mahā|rāja, para|vaśo 'yam janah. tan mahā|rājen' ābhyanujñātā icchatī deveśv an|aparāddham ātmānam kartum.
- 2.160 nanv idam...
- 2.160 hā dhik hā dhik. Urvaśī|darśana|vismitena mayā tad bhūrja| patrakam prabhraṣṭam api hastāt pramādena na vijñātam.

- 2.162 mā bhavān aṅgāni muñcatu. dṛḍham khalu tvayi baddha|bhāvā
Urvaśī. na sā ito|gatam anurāgam śithilayati.
- 2.165 vepate me hṛdayam. imām velām tatra|bhavatā tasya bhūrja|pa-
trasya nāma grahitavyam bhaviṣyat iti.
- 2.167 hanta, na dṛṣyate. gatam Urvaśyā mārgena.
- 2.169 nanu ito bhavet. ito bhavet.
- 2.171 hañje Nipuṇike, satyam tvayā bhaṇitam, idam latā|gr̥ham prav-
iśann ārya|Māṇavaka|sahāyah ārya|putro dṛṣṭa iti.
- 2.172 kim anyathā bhaṭṭinī mayā vijñāpita|pūrvā?
- 2.173 tena hi lat”|āntaritā śroṣyāmi tāvad asya viśrabdha|mantritāni.
- 2.174 yad bhaṭṭinyai rocate.
- 2.175 hañje Nipuṇike, kim etaj jīrṇa|cīram iv’ ēto|mukham daksiṇa|
mārunten’ āṇīyate?
- 2.176 bhaṭṭini, parivartana|vibhāvit’|ākṣaram bhūrja|patram khalv etat.
hanta, bhaṭṭinyā eva nūpura|koṭau lagnam.
- 2.176 katham. vācyatām?
- 2.177 anuvācaya tāvad etat. yady a|viruddham tataḥ śroṣyāmi.
- 2.178 bhaṭṭini, tad eva kaulinam iva pratibhāti. bhaṭṭārakam uddiṣya
Urvaśyāḥ kāvya|bandha iti tarkayāmi. ārya|Māṇavaka|pramādena
asmākam hastam gata iti.
- 2.179 tena hy asya gr̥hīt’|ārthā bhavāmi.
- 2.181 svāmin, saṁbhāvitā yath” āham tvayā a|jñātā, / tath” ānuraktasya
yadi nāma tav’ ḫopari bhavāmi, / kim me lulita|pārijāta|śayanīye
sukhāḥ / Nandana|vana|vātā api atyuṣṇāḥ śarirake?
- 2.182 anen’ āiv’ ḫopāyanena apsarāḥ|kāmukam prekṣe.
- 2.184 bho vayasya, kim etat pavana|vaśa|gāmi pramada|vana|samīpa|
gata|krīḍā|parvata|paryante dṛṣyate?
- 2.187 bhaṭṭinī, etasy’ āiva bhūrja|patrasya anveṣanā vartate.

- 2.188 prekṣe.
- 2.189 bhoḥ, mlāyamāna|kesara|cchavīnā mayūra|picchena vipralabdho 'smi.
- 2.191 ārya|putra, alam āvegena. etat tad bhūrja|patram.
- 2.193 dur|āgatam idānīm samvṛttam.
- 2.195 loptreṇa gṛhitasya kumbhilakasy' āsti vā prativacanam?
- 2.197 yujyate ātmanaḥ saubhāgyam pracchādayitum?
- 2.198 bhavati, tvaray' āsyā bhojanam yat pitt'|ōpaśamana|samarthaṁ bhavati.
- 2.199 Nipuṇike, śobhanam khalu brāhmaṇen' āśvāsito vayasyah.
- 2.200 bhavati, nanu prekṣasva. sarvah āśvāsitaś citra|bhojanena.
- 2.202 n' āsti bhavato 'parādhah. atr' āham ev' āparāddhā yā pratikūla|darśanā bhūtvā agratas te tiṣṭhami. Nipuṇike, ehi, gacchāva.
- 2.206 mā khalu laghu|hṛday" āham anunayam bahu manye. kim tu dākṣinya|krītā paścāt|tāpād bibhemi.
- 2.208 prāvṛṇ|nadi iva a|prasannā gatā devī. uttiṣṭha.
- 2.211 anukūlam atra|bhavata etat. na khalv akṣi|duḥkhito 'bhimukhe dīpa|śikhām sahate.
- 2.213 tiṣṭhatu tāvad bhavato dhīratā. bubhukṣitasya brāhmaṇasya jīvitam avalambatām bhavān. samayaḥ khalu te snāna|bhojanam sevitum.
- 3.3 Gālava, na jāne ārādhītā na v" ēti. tasmin punah Sarasvatī|krītā kāvyā|bandhe Lakṣmī|svayamvare teṣu teṣu ras'|āntareṣu Urvaśī tan|mayy āśit.
- 3.5 āma. tatr' Ḍravaśyā vacanam pramāda|skhalitam āśit.
- 3.7 Lakṣmī | bhūmikāyām vartamān" Ḍravaśī Vāruṇī | bhūmikāyām vartamānayā Menakāyā pṛṣṭā: «sakhi, samāgatā ete trailokyā|puruṣāḥ sa|Keśavā loka|pālāḥ. katam asmiṁs te bhāv'|ābhiniveśā?» iti.

- 3.9 tatas tasyāḥ «Puruṣottama» iti bhaṇitavye «Purūravas’» īti nirgatā vāṇī.
- 3.11 śaptā upādhyāyena. Mahendreṇa punar anugṛhītā.
- 3.13 «yena mam’ ḥpadeśas tvayā laṅghitas, tena na te divyam sthānam bhavisyat’» īti upādhyāyasya śāpah. Purandareṇa punar lajj”|āvā-nata|mukhīm Urvaśīm prekṣy’ āivam bhaṇitam: «yasmin baddhaḥ bhāv” āsi tvam, tasya me rāṇa|saḥāyasya rājā|rseḥ priyam karaṇiyam. sā tvam Purūravasam yathā|kāmam upatiṣṭhasva, yāvat sa tvayi dṛṣṭa|saṃtāno bhavat’» īti.
- 3.15 kathā|prasāṅgen’ āparāddhā abhiṣeka|velā upādhyāyasya. tad ehi. asya pārśva|parivartināu bhavāva.
- 3.33 bhoḥ, tarkayāmi jāta|paścāt|tāpā tatra|bhavatī vrat’|āpadeśena tatra|bhavataḥ praṇipāta|laṅghanam̄ pramārṣṭu|kām” ēti.
- 3.37 ita ito bhavān. anena Gaṅgā|taraṅga|saśrikena sphatika|maṇi| sopānena ārohatu bhavān pradoṣ’| āvasara | ramaṇiyam̄ maṇi | harmyam̄.
- 3.40 bhoḥ, pratyāsannena candr’|ōdayena bhavitavyam̄. yathā timira| ricyamānam̄ pūrvā|diśā|mukham̄ āloka|subhagam̄ dṛsyate.
- 3.43 hī hī bhoḥ, eṣa khaṇḍa|modaka|saśrikaḥ udito rājā dvijātīnām̄.
- 3.46 bhoḥ, brāhmaṇa|saṃkrāmit’|ākṣareṇa te pitā|mahan’ ābhyanu-jñātāḥ āsanā|sthito bhava, yāvad aham api sukh’|āśino bhavāmi.
- 3.48 yad deva ājñāpayati.
- 3.51 nanu dṛsyata eva sā. kiṁ tu tādṛśam anurāgam̄ prekṣya śakyam āśā|bandhen’ ātmānam̄ dhārayitum̄.
- 3.54 yathā parihīyamānair aṅgair adhikam̄ śobhase, tath” ā|dūre priyā| samāgamam̄ te prekṣe.
- 3.57 na khalv anyathā brāhmaṇasya vacanam̄.
- 3.59 sakhi, rocate te ’yam alp’|ābharaṇa|bhūṣito nīl’|āmṛsuka|parigraho ‘bhisārikā|veṣaḥ?

- 3.60 n' āsti me vāg|vibhavaḥ praśāṁsitum. idam tu cintayāmi: api nām' āhaṁ Purūravā bhavyeyam iti.
- 3.61 sakhi, Madanah khalu tvāṁ ājñāpayati. śīghram māṁ naya tasya subhagasya vasatim.
- 3.62 nanv etat parivartitam iva Kailāsa|śikharam priyatamsya te bhanvanam upagate svah.
- 3.63 tena hi prabhāvato jānihi tāvat, kutr' āsau me hṛdaya|corah, kim v" ānūtiṣṭhat' iti.
- 3.64 bhavatu. krīḍisyे tāvad etayā.
- 3.64 halā, manoratha|labdha|priyā|samāgama|sukham anubhavann upabhoga|kṣame avakāse tiṣṭhati.
- 3.66 mugdhe, kā punar anyā cintā priyā|samāgamasya?
- 3.67 a|dakṣinām sam̄degdhi me hṛdayam.
- 3.68 esa maṇi|harmya|gato vayasya|mātra|sahāyo rāja'|ṛsiḥ. tad ehi. upasarpāv' āinam.
- 3.71 a|nirbhinn'|ārthen' ānenā vacanen' ākampitam me hṛdayam. antarite eva śṛṇavāv' āsyā svair'|ālāpaṁ, yāvan naḥ samśaya|cchedo bhavati.
- 3.72 yat te rocate.
- 3.73 nanv ime amṛta|garbhāḥ sevyantām candra|pādāḥ.
- 3.76 kā v" āparā?
- 3.78 hṛdaya, idānīm māṁ ujjhitvā itaḥ samkrāntena tvayā phalam upalabdham.
- 3.79 āma. bhoḥ, aham api yadā śikhariṇīm rasālam ca na labhe, tad" āitat prārthayan samkīrtayan āśvasimi.
- 3.81 śṛṇu. a|samtuṣṭe, śṛṇu.
- 3.82 katham iva?
- 3.84 sakhi, kim idānīm vilambyatē?

- 3.85 halā Citralekhe, agrato 'pi mayi sthitāyām udāsīna iva mahā | rājah.
- 3.86 ati|tvarite, a|saṃksipta|tiraskariṇīk" āsi.
- 3.87 ita ito bhaṭṭinī.
- 3.89 avihā, avihā! upasthitā devī. tad vācam|yamo bhava.
- 3.91 halā, kim atra karaṇīyam?
- 3.92 alam āvegena. antarite āvām. vihita | niyama | veṣā rāja | mahiṣī dr̥ṣyate. tad eṣā ciram na sthāsyati.
- 3.94 hañje Nipuṇike, eṣa Rohinī|saṃyogen' ādhikam̄ śobhate bha-gavān Mṛgalāñchanah.
- 3.95 nanu saṃpatsyate bhaṭṭinī|sahitasya bhartur viśeṣa|ramaṇīyatā.
- 3.97 bhoḥ, na jānāmi svasti|vāyanam̄ dadāt' iti, atha vā bhavantam̄ antareṇa vrat'|āpadeśena mukta|rōṣā, adya me aksṇoh̄ śubha|darśanā devī.
- 3.100 jayatu, jayatv ārya|putrah!
- 3.101 jayatu, jayatu bhartā!
- 3.102 svasti bhavatyai.
- 3.105 halā, sthāne iyam̄ devī|śabden' ḫopacaryate. na kim api parihiyate Śacyā ojasvitayā.
- 3.106 sādhu. asūyā|parāñmukham̄ mantritam̄ tvayā.
- 3.107 ārya|putram̄ puras|kr̥tya ko 'pi vrata|višeṣo mayā saṃpādaniyah̄. tan muhūrtam uparodhah̄ sahyatām̄.
- 3.109 īdṛśah̄ svastivāyanavān uparodho bahuśo bhavatu.
- 3.112 bhartaḥ, «priy'|ānuprasādanam̄» nāma.
- 3.115 mahān khalv asy' āsyām̄ bahu|mānah̄.
- 3.116 ayi mugdhe, anya|saṃkrānta|premāṇo nāgarikā adhikam̄ dakṣiṇā bhavanti.

- 3.117 asya vratasy' āyam prabhāvo, yad etāvan manrita ārya|putraḥ.
- 3.118 viramatu bhavān. na yuktam su|bhāṣitam prayākhyātum.
- 3.119 dārikāḥ, upanayat' āupahārikam, yāvan maṇi | harmya | gatāṁś candra|pādān arcayāmi.
- 3.120 yad devy ājñāpayati. eṣa upahārah.
- 3.121 hañje, imān aupahārika|modakān ārya|Māṇavakam lambhaya.
- 3.122 yad devy ājñāpayati. ārya|Māṇavaka, etat tāvat te.
- 3.123 svasti bhavatyai. bahu|phalas te upavāso bhavatu.
- 3.124 ārya|putra, itas tāvat.
- 3.126 es" āham devatā|mithunam Rohini|Mṛgalāñchanam sāksī|krtya ārya|putram anuprasādayāmi. adya|prabhṛti yām striyam ārya| putraḥ prārthayate, yā ārya|putrasya samāgama|pranayinī, tayā mayā pṛiti|bandhena vartitavyam iti.
- 3.127 aho, na jāne kiṁ|param asyā vacanam iti. mama punar viśvāsa| viśadam hṛdayam samvṛttam.
- 3.128 sakhi, mah"|"ānubhāvayā pati|vratayā abhyanujñātaḥ an|antarāyas te priya|samāgamo bhaviṣyati.
- 3.129 chinna|hasto matsye palāyite nirviṇṇo dhīvaro bhaṇati, dharmo me bhaviṣyat' iti.
- 3.129 bhavati, kiṁ udāśinas tatra|bhavān?
- 3.130 mūḍha, aham khalv ātmānah sukh'|āvasānenā ārya|putram nir-vṛta|śariram kartum icchāmi. etāvatā cintaya tāvat, priyo vā na v" ēti.
- 3.132 bhava vā mā vā. yathā|nirdiṣṭam sampāditam «priy'|ānuprasāda-nam» vratam. dārikāḥ, eta. gacchāma.
- 3.134 ārya|putra, a|laṅghita|pūrvo mayā niyamah.
- 3.136 halā, priya|kalatro rāja'|ṛṣih. na punar hṛdayam nivartayitum śa-knomi.

- 3.137 kim tvayā nir|āśayā nivartyate?
- 3.139 bhaṇa viśrabdham, yad asi vaktu|kāmaḥ. «a|sādhya» iti paric-chidya, ātura iva vaidyen' ā|cireṇa muktas tatra|bhavān bhavatyā.
- 3.141 adya kṛt'|ārthā bhavet.
- 3.143 halā, imam tāvad asya mano|ratham sampādayiṣye.
- 3.146 katham bhavān avagacchat?
- 3.149 jayatu, jayatu mahā|rājah!
- 3.152 api sukham vayasyasya?
- 3.154 halā, devyā datto mahā|rājah. tato 'syā praṇayavat" īva śarīra| samgat" āsmi. mā khalu mām puro|bhāgiṇīm samarthaya.
- 3.155 katham, ih' āiva yuṣmākam astam itaḥ sūryah?
- 3.158 vayasya, nir|uttarā eṣā. sāmratam mama vijñāpitam śrūyatām.
- 3.160 vasant'|ānantare uṣṇa|samaye bhagavān Sūryo may" ḍopacaritavyah. tad yath" ēyam me priya|sakhī svargasya n' ôtkaṇṭhate, tathā vayasyena kartavyam.
- 3.161 kim vā svarge smartavyam? na tatra svādyate na piyate. kevalam a|nimiṣair aksibhir mīnāt" āvalambhyate.
- 3.164 anugṛhit" āsmi. halā Urvaśi, a|kātarā bhūtvā visarjaya mām.
- 3.165 sakhi, mā khalu mām vismara.
- 3.166 vayasyena samṛgatā tvam ev' āitan mayā yācitavyā.
- 3.168 diṣṭyā mano|ratha|sāmpattyā vardhate bhavān.
- 3.171 n' āsti me vibhavaḥ ataḥ priyataram mantrayitum.
- 3.174 aparāddh" āsmi cira|kārikā mahā|rājasya.
- 3.177 bhoḥ, sevitāḥ pradoṣa|ramaṇīyāś candra|pādāḥ. samayah khalu te vāsa|gṛha|praveśasya.
- 3.179 ita ito bhavatī.
- 3.182 kā iva?

- 4.2 priya|sakhī|viyoga|vimanāḥ sakhī|sahitā vyākulā samullapati / sūrya|kara|sparśa|vikasita|tāmarase sarovar'|ôtsamge.
- 4.5 saha|cari|duḥkh'|āliḍham / saro|vare snigdham, / bāṣp'|âpavalgita|nayanaṁ / tāmyati haṁsi|yugalam.
- 4.6 sakhi Citralekhe, mlāyamāna|śatapatra|krīṣṇā te mukha|cchāyā hṛdayasy' ā|susthatāṁ sūcayati. tat kathaya me '|nirvṛti|kāraṇam yena te sama|duḥkhā bhavāmi.
- 4.7 sakhi, apsaro|vāra|paryāyeṇa tatra|bhavataḥ sūryasy' ḥopasthāne vartamānā priya|sakhyā vinā vasant'|ôtsava āgata iti baliya utkan"āsmi.
- 4.8 sakhi, jānāmi vo 'nyonya|gatam prema. tatas tataḥ?
- 4.9 tata eteṣu divaseṣu ko navo vṛttānto vartata, iti pranidhāna|sthitayā may" ātyāhitam upalabdham.
- 4.10 sakhi, kīdrīṣam tat?
- 4.11 Urvaśī kila tam rāja'|ṛṣīm lakṣmī|sanātham amātyeṣu niveśita|kārya|dhuram gṛhītvā Kailāsa|śikhar'|ōddeśam Gandhamādanam vanam vihartum gatā.
- 4.12 sakhi, sa sambhogo yas tādṛśeṣu pradešeṣu. tatas tataḥ?
- 4.13 tatas tasmin Mandākinij|tire sikatā|parvataih kriḍanty Udayavatī nāma vidyādhara|dārikā tena rāja'|ṛṣinā ciram nidhyāt" ēti kṛtvā kupitā me priya|sakhy Urvaśī.
- 4.14 a|sahanā khalu sā. dūr' |ārūḍhas c' āsyāḥ praṇayah. tad bhavītavyat" ātra balavatī. tatas tataḥ?
- 4.15 tato bartur anunayam a|pratipadyamānā, guru|śāpa|sammūḍha hṛdayā, vismrta|devata|niyamā, strī|jana|pariharanīyam Kumāra|vanam praviṣṭā. praves'|ānantaram ca kānan' |ōpānta|varti|latā|bhāvena parinatam asyā rūpam.
- 4.16 sarvathā n' āsti vidher allaṅghaniyam nāma, yena tādṛśasy' ānurāgasys' ānyādṛīṣa eva parināmaḥ samvṛttah. atha kim|avasthah sa rāja'|ṛṣih?

- 4.17 tataḥ so 'pi tasminn eva kānane priyatamām anveṣayann unmattī bhūtaḥ «ita Urvaśi tata Urvaśi» iti kṛtvā aho|rātrān ativāhayati.
- 4.17 etena punar nirvṛtānām apy utkāṇṭhā|kāriṇā megh'|ôdayen' ā| pratikārō bhavisyat' iti tarkayāmi.
- 4.18 saha|carī|duḥkh'|ālīḍham / sarovare snigdham, / a|virala|bāṣpa| jal'|ārdram / tāmyati haṁsi|yugalam.
- 4.19 sakhi, asti ko 'pi samāgam'|opāyo?
- 4.20 Gaurī|caraṇa|rāga|sambhavam̄ samgama|māṇīm varjayitvā kuto 'sya samāgam'|opāyah?
- 4.21 na tādṛśā ākṛti|viśeṣāś ciram duḥkha|bhāgino bhavanti. tad avaśyam̄ ko 'py anugraha|nimitta|bhūtaḥ samāgam'|opāyo bhavisyat' iti tarkayāmi.
- 4.21 tad ehi, uday' | abhimukhasya bhagavataḥ sūryasy' opasthānam̄ karavāva.
- 4.22 cintā|dūna|mānasā, / saha|carī|darśana|lālasā / vikasita|kamala| mano|hare / viharati haṁsi sarovare.
- 4.26 gahanam̄ gaj'|ēndra|nātha priyā|virah'|ōnmāda|prakaṭita|vikārah / viśati taru|kusuma|kilasaya|bhūṣita|nija|deha|prāgbhārah.
- 4.29 hṛday' | āhita|priyā|duḥkhaḥ, / sarovare dhuta|pakṣaḥ, / bāṣp' | āpavalgita|nayanas / tāmyati haṁsa|yuvā.
- 4.33 mayā jñātam̄ mṛga|locanām̄ / niśā|caraḥ ko 'pi harati. / yāvan na nava|taḍitam̄ śyāmalo / dhārā|dharo varṣati.
- 4.39 jala|dhara, saṁhara. eṣa kas tvay" ārabdhah | a|virala|dhār" |āśārah krānta|diśā|mukhah? / ayi mayā pṛthivīm bhramatā yadi priyām̄ prekṣe, / tat khalu yad yat kariṣyasi tat tat sahiṣye.
- 4.42 gandh' |ōnmādita|madhu|kara|gitair, / vādyamānaiḥ parabhr̥ta|tūryaiḥ / prasṛta|pavan'|ōdvellita|pallava|karah | su|lalita|vividha| prakāreṇa nṛtyati kalpa|taruh.
- 4.47 dayitā|rahito, 'dhikam̄ duḥkhito, / virah'|ānugataḥ, parimantharāḥ, / giri|kānane kusum' |ōjjvale / gaja|yūtha|patis tathā kṣina| gatih.

- 4.58 samprāpta|khedas, / tvaritam̄ para|vāraṇah, / priyatamā|darśana
lālo / gaja|varo vismita|mānasah.
- 4.60 barhin, tvām̄ ity abhyarthayāmy, ācakṣva me tad: / atra vane bhra-
matā yadi dr̄ṣṭā sā mama kāntā? / niśāmaya mrg'|âṅka|sadṛṣena
vadanena haṁsa |gatim / anena cihnena jñāsyasi, ākhyātam̄ te
mayā.
- 4.66 vidyā|dhara|kānan'|ālino, / duḥkha|vinirgata|bāsp'|ōtpīdah, /
dūr'|ōtsārita|hṛday'|ānandah / ambara|mānena bhramati gaj'|
ēndrah.
- 4.68 para|bhṛte madhura|pralāpini, kāntā / nandana|vane sva|cchan-
daṁ bhramantī / yadi tvayā priyatamā sā mama dr̄ṣṭā / tad ācakṣva
me, para|puṣṭe.
- 4.76 priyatamā|viraha|klānta|vadanah, / a|virala|bāspa|jal'|ākula|
nayanah, / duḥ|saha|duḥkha|visamṣṭhula|gamanah, / prasṛta|
guru|tāpa|dipit'|āṅgah, / adhikam̄ dūna|mānasah / kānane bhra-
mati gaj'|ēndrah.
- 4.78 priya|karinī|viyukto, / guru|śok'|ānalā|dipitah, / bāspa|jal'|ākula|
locanah / kari|varo bhramati samākulah.
- 4.84 re re haṁsah, kiṁ gopyate?
- 4.88 gaty|anusāreṇa mayā lakṣyate
- 4.92 kadā tvayā śikṣit" ēyam̄ gatir lālasā? / sā tvayā dr̄ṣṭā jaghana|bhar'|
ālasā.
- 4.95 marmara|rāṇita|mano|hare, / kusumita|taru|vara|pallave, / dayitā|
virah'|ōnmāditaḥ / kānane bhramati gaj'|ēndrah.
- 4.97 go|rocana|varṇa / cakra, bhaṇa khalu me: / mama sarasi krīḍanti
/ bhāryā na dr̄ṣṭā tvayā?
- 4.107 parasparam̄ vardhita| / gurutara|prema|rase / sarasi haṁsa|yuvā /
krīḍati kāma|vaśena.
- 4.111 kariṇī|viraha| / saṁtāpitah / kānane gaṇḍ'|ōd- / dhūta|madhu|
karah.

- 4.115 ahāṁ tvāṁ pṛcchāmy, ākhyāhi, gaja|vara, / lalita|prahāreṇa nāśita|
taru|vara, / dūra|vinirjita|śāśa|dhara|kāntih / dr̄ṣṭā priyā tvayā
saṁmukham yānti?
- 4.121 prasṛta|khara|khura|dārita|medinir, vana|gahane 'vicalah / paris-
arpati, preksadhwam, lino nija|kāry'|ōdyataḥ kolah.
- 4.124 sphatika|śilā|tala|nirmala|nirjhara, / bahu|vidha|kusumair viracita|
śekhara, / kinnara|madhur'|ōdgita|mano|hara, / darśaya mama
priyatamāṁ, mahī|dhara.
- 4.131 prasīda, priyatame sundarike nadi, / kṣubhit'|ā|karuṇa|vihaṅga-
make natyā, / sura|sarit|tīra|samutsuk'|āiṇake, / ali|kula|rava|
jhaṅkārīte etayā.
- 4.133 pūrva|diśā|pavan'|āhata|kallo'l'ōdgata|bāhukah, / megh'|āṅgena
nr̄tyati sa|lalitā jala|nidhi|nāthah / haṁsa|vihaṅgama|kuṇkuma|
śaṅkha|kr̄t'|ābharanah, / kari|makar'|ākulā|kr̄ṣṇa|kamala|kr̄t'|
āvaraṇah, / velā|salil'|ōdvellita|hasta|datta|tālah, / avaṣṭr̄ṇāti daśa
diśo ruṇaddhi nava|megha|kālah.
- 4.143 sura | sundari jaghana | bhar' | ālasā, pīn' | ḍottuṅga | ghana | stanī, /
sthira|yauvanā, tanuka|śarīrā, haṁsa|gatih / gagan'|ōjjvala|kānane
mr̄ga|locanā bhramatā dr̄ṣṭā tvayā? / tathā viraha|samudr'|āntare
uttāraya māṁ.
- 4.151 praṇayini|baddh'|āśāko / bāṣp'|ākula|nija|nayanakah / gaja|patir
gahane duḥkhito / bhramati kṣāma|vadanakah.
- 4.162 late, prekṣya hṛdayena bhāvayāmi, / yadi vidhil|yogena punas tāṁ
prāpnomi, / arānyena vinā karomi nirbhrānti, / punar na tyajati
tatra kr̄t'|āntā.
- 4.167 samāśvasitu, samāśvasitu mahā|rājah.
- 4.170 marṣayatu, marṣayatu mahā|rājah, yan mayā kopa|vaśam gatay"
āvasth" |āntaram prāpito mahā|rājah.
- 4.172 mayūrah, para|bhṛto, haṁso, rath'|āṅgah, / alir, gajah, parvataḥ,
saritā, kuraṅgamah— / tava kāraṇe 'raṇye bhramatā / ko na khalu
pṛsto mayā rudatā?

- 4.173 evam. antah|karaṇa|pratyakṣī|kṛta|vṛttānto mahā|rājah.
- 4.175 śr̄notu mahā|rājah. purā bhagavatā Mahāsenena śāśvatam kumāra|vrataṁ gṛhitvā ayam Akaluso nāma Gandhamādana|kaccho 'dhy-āsitah. kṛtā ca sthitih.
- 4.177 yā kila strī imam̄ pradeśam āgamiṣyati, sā latā|bhāvena pariṇatā bhaviṣyati. Gaurī|carana|rāga|saṁbhavaṁ maṇīm varjayitvā latā|bhāvaṁ na mokṣyat' iti. tato 'ham guru|śāpa|saṁmūḍha|hṛdaya visiṁṭa|devatā|niyamā strī|jana|pariḥaranīyam̄ Kumāra|vanam̄ praviṣṭā. praves'|ānantaram̄ ca kānan'|ōpānta|varti|latā|bhāvena pariṇatam̄ me rūpam̄.
- 4.181 katham̄, saṁgamanīyo 'yam maṇīḥ. ata eva mahā|rājen' āliṅgita|mātr" āiva prakṛti|sth" āsmi saṁvṛttā.
- 4.184 priyam|vada, mahān khalu kāla āvayoḥ Pratiṣṭhānān nirgatayoḥ. kadā cid asūyiṣyanti mahyaṁ prakṛtayāḥ. tad ehi, gacchāva.
- 4.186 atha katham̄ punar mahā|rājo gantum icchat?
- 4.189 prāpta|saha|cari|saṁgaḥ / pulaka|prasādhit'|āṅgaḥ / sv'|ēcchā|prāpta|vimāno / viharati haṁsa|yuvā.
- 5.2 hī hī bhoḥ, diṣṭyā cirasya kālasy' Ḍr̄vaśī|sahāyo Nandana|vana|pramukheṣu pradešeṣu vihṛtya pratiniṣṭtah priya|vayasyāḥ. idā-nīm sva|kāry'|ānuśāsanena prakṛti|maṇḍalam anurañjayan rājyaṁ karoti. a|saṁtānatvam̄ varjayitv" āsyā na kim api śocanīyam̄. adya titiḥ|višeṣa iti bhagavatyor Gaṅgā|Yamunayoḥ saṁgame devibhiḥ saha kṛ' | abhiṣekah sāṁpratam upakārikām̄ praviṣṭah. tad yā-vat tatra|bhavato 'lam̄|kriyamāṇasy' ānulepana|mālye 'gra|bhāgī bhavāmi.
- 5.3 hā dhik, hā dhik! esa dukūl'|ōttara|cchade tāla|vṛnta|pidhāne nikṣipyā nīyamāno 'psaro|vilāsavat�ā mauli|ratnam̄ maṇīr āmiṣā|śāṅkinā gr̄dhren' ākṣiptah.
- 5.4 atyāhitam̄. param̄ bahu|mataḥ khalu sa vayasyasya saṁgamanīyo nāma cūḍā|maṇīḥ. atah khalv a|saṁpta|nepathyā eva tatra|bhavān̄ āsanād utthitah. tat pārśva|parivartī bhavāmi.

- 5.9 esa khalu mukha|koṭī|lagna|hema|sūtreṇa maṇin” ānurañjayann
iv’ ākāśam̄ paribhramati.
- 5.13 bhoḥ, alam atra ghṛṇayā. aparādhī śāsanīyah.
- 5.15 yad bhartā ājñāpayati.
- 5.18 ito dakṣin’|āntena calitah̄ śakuni|hat’|āśah̄.
- 5.21 bhartah̄, etadd hast’|āvāpa|sahitam̄ śar’|āsanam̄.
- 5.27 upaviśatu bhavān sāṃpratam̄. kutra gato ratna|kumbhirako bha-
vataḥ śāsanān mokṣyate?
- 5.36 yad bhart” ājñāpayati.
- 5.44 kim bhavān vicārayati?
- 5.47 diṣṭyā samṛtānena vārdhate bhavān.
- 5.50 mā bhavān sarvam̄ mānuṣī|dharmaṃ divyāsu saṃbhāvayatu. pra-
bhāva|gūḍhāni tāsām̄ caritāni.
- 5.52 mā vṛddhām̄ mām̄ rājā pariḥariṣyat’ īti.
- 5.54 ko devatā|rahasyāni tarkayisyati?
- 5.61 nanu khalv esa kṣatriya|kumāro yasya nām’|āṇkito gṛdhra|lakṣya|
vedhī nārāca upalabdhah̄. tatra|bhavato bahv anukaroti.
- 5.67 mahā|bhāga, Soma|vamśa|vistārayitā bhava.
- 5.67 aho, an|ākhyāto ’pi vijñāto ’syā rāja’|rṣer Āyuṣaś c’ āurasah̄ saṃ-
bandhah̄.
- 5.67 jāta praṇama te gurum̄.
- 5.73 śr̄ṇotu mahā|rājah̄. esa dīrgh’|āyur Āyur jāta|mātra ev’ Ōrvaśyā
kim api nimittam aveksya mama haste nyāsī|kr̄tah̄. yat kṣatriya|
kumārasya jāta|karm’|ādi|vidhānam̄, tad asya bhagavatā Cyava-
nen’ āśeṣam̄ anuṣṭhitam̄. gṛhīta|vidyo, dhanur|vede ca vinītah̄.
- 5.75 adya puṣpa|samid|artham̄ ṛṣi|kumārakaiḥ saha gaten’ ānen’ āśra-
ma|viruddham̄ ācaritam̄.
- 5.76 katham iva?

- 5.77 gr̥hit' | āmiṣah kila gr̥dhraḥ pādapa|śikhare niliyamāno lakṣyī|kr̥to bāṇasya.
- 5.80 tata upalabdhā|vṛttāntena bhagavatā Cyavanen' āham samādiṣṭā «niryātaya hasta|nyāsam» iti. tad icchāmy Urvaśīm prekṣitum.
- 5.88 jāta, ānandaya pitaram.
- 5.91 kim iti śaṅkiṣyate? āśrama|vāsa|paricita eva śākhā|mrgaḥ.
- 5.93 svasti bhavate.
- 5.96 ko nu khalv eṣa sa|bān'|āsanaḥ pāda|pīthe svayam̄ mahā|rājena samyamyamāna|śikhaṇḍas tiṣṭhati?
- 5.96 aho! Satyavatī|sūcito me putraka Āyuḥ. mahān khalu samvṛttah.
- 5.99 jāta, ehi, pratyudgaccha mātaram.
- 5.101 amba, pāda|vandanam̄ karomi.
- 5.102 vatse, bhartur bahu|matā bava.
- 5.104 vatsa, pitaram ārādhayan bhava.
- 5.104 jayatu, jayatu mahā|rājah!
- 5.107 eṣa gr̥hita|vidya Āyuḥ sāmpratam̄ kavaca|dharaḥ samvṛttah. tad etasya te bhartuḥ samakṣam̄ niryātito hasta|niksepah. tad visarjītam̄ ātmānam̄ icchāmi. uparudhyate ma āśrama|dharmaḥ.
- 5.108 kāmam̄ cirasya prekṣya virah'|ōtkanṭhit" āsmi. na punar yujyate dharm'|āvarodhe vartitum. tad gacchatv" āryā punar|darśanāya.
- 5.110 evam̄ bhavatu.
- 5.113 jāta, guror vacanam anutiṣṭha.
- 5.116 evam̄ karomi. svasti bhavatu yuṣmabhyam̄.
- 5.121 kiṁ nu khalu tatra|bhavaty eka|pade 'śu|mukhī samvṛttā?
- 5.125 śr̥notu mahā | rājah. prathamam̄ punaḥ putra | darśana | samut-thiten' ānandena vismṛt" āsmi. idānīm Mahendra|saṃkīrtanena samayo mama hr̥dayam ayāsayati.

- 5.127 ahāṁ purā mahā|rāja|gr̥hīta|hṛdayā Mahendren' ājñaptā...
- 5.129 «yadā sa mama priya|vayasyas tvayi samutpannasya varṣa|karasya mukhaṁ prekṣiyate, tadā tvayā bhūyo 'pi mama samīpam āgantavyam» iti. tato mayā mahā | rāja | viyoga | bhīrutayā jāta | mātra eva vidy” | āgama| nimittam bhagavataś Cyavanasy’ āśrama| pada āryāyah Satyavat� hastे ’|prakāśam nikṣiptah. adya pitur ārādhana|samarthah samvṛtta iti kalayantā niryātito me dirgh’| āyuh. tad etāvān me mahā|rājena samvāsaḥ.
- 5.133 ayam so 'rtho 'narth'|ânubandhaḥ samvṛttah. sāmprataṁ tarkayāmi tatra|bhavatā valkalam gr̥hitvā tapo|vanam gantavyam iti.
- 5.134 mām api manda|bhāgīnīm kṛta|vinayasya putrasya lābh'|ânanta-ram svarg'|ārohaṇen' āvasita|kāryām mahā|rājāḥ samarthyayati.
- 5.144 aho, bhagavān Nāradah.
- 5.148 idam bhagavate 'rghyam.
- 5.152 bhagavan, praṇamāmi.
- 5.166 aho, śalyam iva hṛdayād apanītaṁ.
- 5.171 ayam asy' âbhiṣeka|sam̥bhāraḥ.
- 5.173 ito, vatsa.
- 5.175 vatsa, praṇama bhagavantam mātā|pitaraū ca.
- 5.179 pitur ārādhayitā bhava.
- 5.184 diṣṭyā priya|sakhī putrasya yuva|rāja|śriyan̥ prekṣya bhartur a| virahēṇa vardhate.
- 5.185 nanu sādhāraṇa eṣo 'bhyudayah.
- 5.185 ehi, vatsa, jyeṣṭha|mātaram abhivandasva.



NOTES

Bold references are to the English text; bold italic references are to the Sanskrit text. An asterisk (*) in the body of the text marks the word or passage being annotated.

- 1.9 **Please listen carefully:** note the stress on listening to the play, as if the playwright privileged the poetry in his text over the performance aspects.
- 1.11 **Lambs (*kurari*):** according to the dictionaries, an osprey; but modern commentators gloss as “lambs.”
- 1.48 **Like a human being:** following Ranga-natha’s *Prakāśikā*.
- 1.69 **Twin Star:** Vishákha, the asterism of the spring month of Vaishá-kha.
- 2.2 **Feast:** reading *param’/ânnena* with the Vulgate.
- 2.31 **Five kinds of food:** according to Kátaya-vema those to be chewed, eaten, sucked, licked, and drunk.
- 2.45 Following Kátaya-vema: **passion (*sneha*)** for Úrvashi and **empathy (*dâkṣin্যa*)** for the wintry queen.
- 2.81 **Invisible to anyone but the gods:** literally, “to any enemy of the gods.” But the magic knot also explains how Úrvashi will be invisible to Puru-ravas.
- 2.83 **Siddhas** are supernaturally gifted beings who travel through the sky. Their path is closer to earth than that of other divine beings such as *sâdhyas*, *garudas*, etc. See MADHAVA SARMA (1968: 183).
- 2.84 According to Ranga-natha, this **Pratishthána** is on the east bank at Prayága [present-day Allahabad].
- 2.88 According to MĀDHAVA ŠARMA (MŚ) the rising moon is red, like the king’s rubescent desire. The moon is Puru-ravas’ grandfather.

N O T E S

- 2.123 Kátaya-vema reads *kamala/nālāyamānaiḥ*—literally, the limbs becoming like lotus stalks—as indicating the king's wilted, emaciated state as a result of his longing for and worry about Úrvashi.
- 2.173 Omitting *yat tvayā kathitam satyam na v” ēti*.
- 2.186 Remember Ánjana: you too were once in love: the Wind fell in love with Ánjana and fathered Hánuman on her.
- 2.200 According to MŚ: *bhavati paśy’ āsvāsitah piśāco ’pi bhojanena*, “Don’t you know that good food makes even a ghoul peaceful?”
- 2.211 Contrary to the *Koneśvari* and modern commentators such as MŚ, we think this line refers to the queen who is too angry to tolerate the presence of a rival. The king’s next statement supports this understanding.
- 3.3 In MŚ Úrvashi is not mentioned here. It is the audience, *pariṣad*, which was completely absorbed (*tanmayā*) in the play.
- 3.13 Following MŚ, *tvayi*.
- 3.14 People: the *Koneśvari* glosses *puruṣa/sabden’ atra jana/mātram āha*, “by saying *puruṣa*, ‘men,’ he means ‘people.’”
- 3.23 Wings: originally mountains had wings; they were cut off by Indra, who then fixed the mountains in place.
- 3.28 Róhini is the star considered to be the moon’s favorite wife.
- 3.45 Pray: on Ama-vasya night (the night before the new moon).
- 3.64 The woman of his heart: punning: *manoratha/labdhā*^o is either a woman whom desire has brought to him, or a woman attained in his heart.
- 3.79 Yogurt dessert (*sikharini*): according to Ranga-natha, this is yogurt mixed with sugar, milk, cardamom, cloves, camphor, and other fragrant spices.

N O T E S

- 3.79 MŚ: KING: But these are easily available.
CLOWN: you'll get her too before long.
- 3.92 Reading *upavāsa/niyama/veṣā rāja/rṣi/mahiṣī dr̥yate*, with MŚ, in the light of the clown's later comment on her fast.
- 3.161 **Without blinking:** the gods are *a/nimesa*, they never blink.
- 3.170 **Under one cool shade:** the universal ruler in India is said to bring the entire world under the shade of a single parasol.
- 4.2 Throughout this act, verses sung by an anonymous voice from behind the curtain are marked by *slanted* typeface.
- 4.4 **dvi-pádika:** this obscure term may refer to a (Prakrit) metrical form or to a style of moving or dancing onstage.
- 4.17 **Even happy people are overcome by longing:** the same idea is famously expressed in Kali-dasa's "Cloud Messenger," verse 3.
- 4.20 **There's only one way...** This sentence is taken from the Northern manuscripts.
- 4.28 See notes on this passage by VELANKAR (1961: lxxxvii) and GITOMER (1984: 358–59).
- 4.38 **Chárchari:** VELANKAR (1961: lxxxi): "a sort of zig-zag movement" or "a kind of solo dance." The term seems also to indicate the musical accompaniment to such a dance.
- 4.46 Following the *Koṇeśvarī*: *laya*, "a rhythm."
- 4.69 **Valántika raga:** or rhythm. We follow the *Prakāśikā*, quoting from *Saṅgitaratnākara*: *valantikā rāga/viśesab*. However, the *Koṇeśvarī* offers a definition that seems to take *valantikā* as a rhythm or rhythmic movement (probably including a twist or turn to the side), and says it is appropriate in contexts of severe lovers' separation and also for madmen.

N O T E S

- 4.80 The chiming of **anklets** is often compared to the honking of a goose.
- 4.97 V.l. for *c*: 「*mabu/vāsara*」 (Sanskrit *madhu/vāsare*), “in spring.”
- 4.106 **Ardha·dvi·chatur·ásraka pose:** literally “half-double-square pose.” Ranga·natha explains that the square pose is usually shown twice; here, then, it would occur only once. See also GITOMER’s note (1984: 345–48). The *Koṇeśvarī* tells us that the half-double-square is, again, a rhythm keyed to the mood of heightened erotic love. This stage direction seems out of place. The *ardha/dvi/catur/asraka* should apply to Puru·ravas, but the Prakrit verse is clearly one of the so-called *anyokti* stanzas, uttered from behind the curtain. We believe the VELANKAR text is missing something here, or is corrupt.
- 4.128 As the *Koṇeśvarī* notes, the complete echoed poem can be read as an answer addressed to Puru·ravas by the mountain: “King of kings, your wife, so beautiful in every way, alone in this splendid forest, has been seen by me.” The reading depends on taking *maya* with *drṣṭā* and *tvayā* with *virabitā*.
- 4.131 Birds, deer, and bees intensify the hero’s pain by reminding him of features of his absent lover (Ranga·natha).
- 4.133 MŚ: The suggestion is that Puru·ravas dances to the chárchari, imagining himself as the Ocean gracefully welcoming his lover, the river.
- 4.137 **Airávata** is the elephant of Indra, king of the gods.
- 4.137 This verse, sung from behind the curtain, appears to be out of sequence.
- 4.147 Following Ranga·natha: *rakta/kadamba hi varṣāsu kusumito bhavatiti*, “the red kadámba in fact blossoms in the rainy season.” This temporal specificity contextualizes all of Act Four.

NOTES

- 4.162 The text of this verse is highly uncertain. VELANKAR suggests emending *pāda b* to *rañje viṇu* / *rañjayitvā*, “I will make her happy;” this still leaves the final *pāda*, ending in *kṛt’/āntā*, uninterpretable. Ranga-natha glosses *nibbhamti* / *nirbhrānti* as an adverb, “irrevocably,” and offers several competing interpretations of the final *kṛt’/āntā/mj*, including “She who was like death to me [because of the pain she caused me by disappearing].”
- 4.173 MŚ: *abhyantara/karanayā mayā pratyakṣi/kṛta/vṛttāntah khalu mahārājaḥ*. “I saw it all [and suffered through it] without being able to act.” See the Introduction.
- 4.183 There seems to be a suggestion that Úrvashi is still pale after her traumatic separation, and the ruby restores color to her face.
- 4.184 Reading *tava*.
- 5.7 In VELANKAR’s text, a puzzling figure called Réchaka is also said to enter, although VELANKAR then has the king converse with a *kirāti* huntress whose entrance is not marked.
- 5.29 MŚ adds a line after this verse, reading *nam parigad’/attho mhi kido bhavadā* (Sanskrit: *nanu parigat’/ārtho smi krto bhavatā*), “I know—you’ve already told me.”
- 5.95 My queen: reading *devi*, with Kátaya-vema, for VELANKAR’s *bhavati*. The implication is that the manager of the harem now addresses Úrvashi as the queen because she is the mother of the royal heir.
- 5.139 Well-born elephant: following Kátaya-vema on *gandha/dvipa*, glossed as *viśīṣṭa/jātir gajah*, “a high-class elephant.”
- 5.182 The bard offers, as is customary, a complete genealogy leading up to Puru-rava’s father, Budha.
- 5.192 We include Ranga-natha’s second valedictory verse.



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